WILLIAM ADAMS

An Old English Potter

Mrs S. D. Kilpatrick.

WILLIAM ADAMS

An Old English Potter

List No. 49

BLUE & WHITE
ADAMS JASPER
VASE

WILLIAM ADAMS

An Old English Potter

WITH SOME ACCOUNT
OF HIS FAMILY AND
THEIR PRO-
DUCTIONS

Edited by
WILLIAM TURNER, F.S.S.
Author of
"The Ceramics of Swansea and Nantgarw"

WITH NUMEROUS ILLUSTRATIONS

LONDON
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Printed by
GEORGE FALKNER & SONS
Manchester & London

Of this work, 650 copies have been printed, in two editions :—

(*a*) *Ordinary Edition, consisting of* 600 *copies, royal* 8*vo.*

(*b*) *Large Paper Edition, consisting of* 50 *copies, large post* 4*to.*

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"*Then I went down to the potter's house, and, behold, he wrought a work on the wheels. And the vessel that he made of clay was marred in the hand of the potter: so he made it again another vessel, as seemed good to the potter to make it.*"

JER. XVIII 3, 4

PREFACE

A word or two may be necessary to explain the motif *of this book.*

It was begun some years ago, by a member of the Adams family, as a memoir for private circulation only. Later on materials accumulated, and the object in view was discussed with persons interested. Many of them (Americans included) expressed strongly their desire that the particulars obtained should be published; and specimens catalogued and illustrated for the information and satisfaction of collectors of the Adams wares.

Mr. Percy W. L. Adams has had exceptional opportunities in visiting and viewing collections of ceramics generally. He voluntarily offered to supply information and assist in forming a catalogue. This has been done, and he desires to thank collectors who have permitted him to see their specimens and obtain illustrations. Some were good enough to supply photographs of their own taking. A few are published; but, through want of space, others cannot be reproduced, which is regrettable.

Fortunately, the services of Mr. G. F. Cox, of Whalley Range, Lancashire, were obtained, to give the benefit of his extensive experience as a collector and connoisseur in arranging specimens for illustration and in confirming information received. His services are, therefore, specially acknowledged.

Thanks for information and advice are also due to Mr. Thomas Hulme of Burslem, whose valuable collection of specimens of the fabriques of Wedgwood, Adams, Turner, and their eighteenth century contemporaries, is stored at the Wedgwood Memorial Institute and Museum, Burslem; and also to Professor Barber of Philadelphia, and to Mr. Robineau of New York.

Many facts have been verified from the histories of the North Staffordshire district, such as those of Plot, Aikin, Pitt, Shaw ("History of the Staffordshire Potteries"), Ward, Chaffers, Miss Meteyard's "Life of Josiah Wedgwood"; and from other sources.

Although church registers have been ransacked, it would have been impossible, without the help of old deeds and family bible (1645), to have traced the pedigrees accurately, for there were several families of the name of Adams residing in the district who also figured in the Norton, Burslem, and other local registers. They, however, had no relationship with the families under consideration, who had potteries at one time or another in Burslem, Tunstall, and Stoke-upon-Trent, but not in any of the other towns of the Staffordshire Potteries.

The catalogue of eighteenth century blue printed ware, jaspers, fine stone ware, &c., which has been arranged by Mr. Cox and Mr. Adams jointly, will be of interest and service to collectors who make a specialty of Adams pottery.

WILLIAM ADAMS

An Old English Potter

Introduction

IT is not necessary here to comment upon the importance of the Potter's Art in general—its historical value, the archæological interest it excites, or the variety, endurance, and beauty of its many forms. The connoisseur in ceramics needs no such spur. He is sufficiently well up in the details, and is already saturated with the love of its objects. But it may be of use, for the benefit of the general reader and as a kind of justification of the publication of this book, to say a few words on the important position which Staffordshire and its people have held, and yet hold, in the Ceramic branch of Art and Commerce.

Up to the end of the sixteenth century very little appears to have been done in the County of Stafford in the way of producing pottery of any sort, except the roughest kind for home use. Indeed, the whole kingdom was backward in that respect. The Germans and the Dutch were ahead of us in faïence; and the Italians had even then commenced the manufacture of artificial or "soft" porcelain. During the seventeenth century, however, some progress was made by the Staffordshire potters; and in the eighteenth they came to the front rank in the production of earthenware and stoneware, with original ideas in form, glaze, and colouring. Even in the middle of the seventeenth century, those old potters—ignorant, as they were, of the knowledge of the fine arts, and largely destitute of elementary education—were striving upwards. The Tofts, with their extraordinary "slip" dishes, had begun their career. The objects they produced may not have been successful in an æsthetic

sense, but they constituted a step forward, and long prices are given for them at the present day. There were others: one was John Adams of Burslem, who produced "mottled" and "black" ware. It was at that period those octopusian tygs, with as many as ten handles to serve a company of such a number with beer, came forth. The "Bellarmine" with "its ugly mug" was of an earlier origin, but still produced; and the potters even made tombstones and memorial tablets of "slip ware." But, in 1690, came the Elers Brothers in the train of William III from Holland. They settled in Staffordshire, with a revelation for the potters in their hands. No doubt they kept their own secrets close enough, but the examples they sent forth spoke for themselves in the loudest of tones. Their productions were object lessons, so to speak, for the potters. Such men as Astbury were inspired with intense enthusiasm in the pursuit of more and more knowledge of the potter's art. He and Twyford filched, wrenched, as it were, their secrets from the Dutchmen. Whether the Elers were the first to introduce the beautiful salt glaze process, is a disputed point. One thing is certain—it became, in the course of the eighteenth century, one of the most esteemed of all the productions of the Potteries. And certainly, as applied to the white stone ware, it was essentially English, chiefly Staffordshire, and unique. Teapots were made in the form of camels, houses, &c. When enamelling was added, the summit of its perfection was reached. Indeed, Professor Church observes that, if a little more alkali had been added to the "body," it would have become a true porcelain, so thin, delicate, and even translucent were the results. He puts its development down in periods, thus—

Before 1720.—Impressed and applied ornaments on engine-turned vessels: archaic period.

1720 to 1740.—Flint introduced: fine, sharp work.

1740 to 1760.—Coloured enamels used in decoration.

1760 to 1780.—Basket and pierced work: period of decadence.

Meantime the so-called "Whieldon" ware was coming along. Note that, though Thomas Whieldon gave a patronymic to it, several men produced it as well as himself. This ware was clothed in fine colours—mottled, clouded, marbled, tortoiseshell, &c.; and it was formed with rude, curious "shapes" as would have startled Hamlet himself. *E.g.*, A teapot in imitation of growing, wrinkled wood, with spout and handle of the "crabstock" form; perchance, a Roman snail with shell on top for a cover; and dressed in a lovely, unsurpassable glaze, flooding over the yellows, the browns, and greens, of what seemed Nature's own tints, almost equal to the finest Italian majolica itself. Another improvement was the printed blue transfer ware which the Adams family largely produced. Indeed, one of them, William Adams of Cobridge Hall, has the credit of being the first to attempt transfer printed ware in the Staffordshire Potteries (that is, without having to send his ware out of the county to be printed, which his brother potters had previously done), with the help of a workman from Worcester, after which other potters took the matter up also. At first the more general designs were in a style after the Oriental, which found favour, especially at home. A little later, the ware was covered with views of historic scenes in this country and in America, where it is much sought for by collectors at the present day. Perhaps the triumphant stage of the Staffordshire potter was reached in the latter half of the eighteenth century, in the jasper and analogous wares turned out by Wedgwood, Adams, Turner, Neale, Spode, and a few others.

The power and influence of this branch of England's art and commerce became very important. The impulse is felt down to the present time. It has made the Potteries the seat of one of

the most extensive ceramic industries in the world's history. Beginning with a handful of men, about two-and-a-half centuries ago, it expanded to over a hundred factories in little more than a century and now there are four hundred separate establishments,* or thereabouts.

From the manufacture of a few pots, giving a bare living to a small number of men,† the value of the productions in the Potteries now amounts to millions sterling per annum. And it does not diminish yet as an industry. In 1876 an Exhibition was held at the American city of Philadelphia, when the late esteemed Soden Smith, of the Victoria and Albert Museum, South Kensington, was sent by our Government to report upon the ceramic section. He found little in the way of native wares displayed. Some enthusiastic Americans interviewed him on this branch of business. The result was that the manufacture was extended in the Republic. For a time it ousted the British ceramic export to some extent, but not for long. A short time ago the British Consul at San Francisco stated, in his annual report, that the Staffordshire ware was more highly appreciated again than the native product. It is curious to note that the United Kingdom exports some two millions worth annually of her ceramic manufactures—a large proportion being from Staffordshire; and the old Empire of China, which gave its name to our

*The latest census return (1901) gives the following figures for Staffordshire administrative county :—

Persons employed in manufacture of porcelain or earthenware		46,451
Employers, Males - - - - - - -	445	
„ Females - - - - - - -	8	
	453	
Males working on their own account - -	86	
		539

The great majority, of course, are employed in the Potteries.

† In the Catalogue of the Jermyn Street Museum of 1876, page 102, it is stated that—"At that time—1680—the ovens are described as always adapted to the articles made during the week; and no manufacturer of that period fired more than one oven-full weekly, commencing on the Thursday night, and finishing about mid-day on Saturday. There were about twenty-two ovens then at Burslem and its vicinity, each with eight mouths."—*Shaw's "History of the Staffordshire Potteries,"*

porcelain, and has made porcelain for about 2,000 years, with ten times our population, exports only a fifth of our amount in value. So much for the commercial aspect.

Another view of the case is this : The connoisseur-collector has set his affections upon old Staffordshire wares. The "craze" came on about a half century ago and seems to be extending. This assertion is, of course, outside the "Wedgwood" and porcelain sections. But Toft slip dishes, salt glaze pieces, Whieldon wares of all kinds, Old Staffordshire figures, Astbury, Adams, Ralph Wood, Neale, Turner, and Spode specimens (if genuine), are seized upon with avidity. Many of the "collectors" are eminent in their own walk of life. The Art department of the Victoria and Albert Museum has been collecting these wares, as well, for some time. Good prices have been realised, and the scale seems still rising. There are numerous imitations in the market, which is a sure sign of the popularity of the objects, for the imitator is generally a person of talent, and has the good sense and sharpness not to throw that talent away.

Doubtless, the patriotic Englishman, who thinks and compares, feels proud of the advanced position that an English county has taken in the world's manufactures. In the same way that we boast of our ship-building trade, so, comparatively, should we tell the story of the Potteries. But a full and complete history and description up-to-date of Staffordshire ceramic art, work, and workers, would simply be monumental. No single man could do it thoroughly, unless, perhaps, he were another Dr. Sam. Johnson, with the necessary equipment. Very good work has been done by Simeon Shaw, and by others who have treated incidental details ; but nothing exhaustive has yet been accomplished. Miss Meteyard has performed her sectional task well. Professor Church and Mr. Solon have given us clear light on certain divisions of the subject. But there is a great deal yet

unsaid on this question.* Under this influence the present work has been prepared, and a large amount of labour has been bestowed on its preparation. The family of Adams has been intertwined with the annals of the Potteries for centuries. Some of the members have distinguished themselves therein. One especially, William Adams of Greengates, has produced work of the first order. His productions are being, and have been for years, collected by connoisseurs. It was, therefore, considered a fitting time to publish a memoir of him and a description of his productions, in order that the collector thereof may be guided aright in his pursuit, and not be misled by spurious pieces. At the same time an opportunity is afforded to give some details of other branches of the family, who, more or less, have contributed their share, in their own way, in building up the vast business of the Potteries of North Staffordshire.

It is not the coal and clay only of the county which have been the sources of its development; but the grit and talent of the men have also done their share of the work. Curiously, their productions are more esteemed after they have passed away. Their mark, however, has been placed in the midst of their work; surely, therefore, it cannot be amiss to commemorate their names and histories.

* Professor Church ("Handbook of English Earthenware") says, "It is to be regretted that in very few cases are we able to identify the work of individual potters, or attribute particular patterns to particular factories."

WILLIAM ADAMS

An Old English Potter

The Factories and Works

THE following pages will give sketches of the factories, works, and productions of the four men dealt with, more particularly, in this book. It is, no doubt, a little confusing to the reader to have the operations of four persons of the same Christian and surname presented to him. It is like looking for the proverbial "John Jones" in a Welsh village. But if at first the distinctive places where they worked and the years of their lives be fully assimilated by the memory, there need be no confusion. Their names, &c., are as follows:—

1. William Adams of Greengates, Tunstall (1745-1805).
2. William Adams of the Brick House, Burslem, and Cobridge (1748-1831).
3. William Adams of Stoke-upon-Trent (1772-1829).
4. William Adams of Greenfield (1798-1865).

The first three were cousins, and the last two were father and son. Chronologically, they came one after the other, as it were. These men have played a considerable part in their day and generation in building up, not only their own fortunes, but helping very much in the development of "the Potteries" generally of their native county. Before giving a sketch of their individual prowess in the

field of commerce,—for, as Milton has finely put it in Sonnet XIX :

"*Peace hath her victories*
"*No less renowned than war*"—

it may be well to say a few words on the antecedents of the family.

They were descended from a common stock, and some of their forefathers were potters. The earliest known potter among them was John Adams of Burslem, who is recorded as having married Mary Leadbeater in 1654. He is said by Ward and by Miss Meteyard to have been a manufacturer of black and mottled ware. Recent excavations from under the site of his pottery show that he may also have made slip ware, probably at the time of building the potworks and for some years afterwards. He was the builder and occupier of the first house in Burslem entirely built of brick, and which has become famous the world over as the "Brick House," to which was attached the pottery worked for some ten years by the man whom Gladstone, in his speech when opening the Burslem Institute, called the "great Wedgwood."

But there is a family tradition that the "potting" propensities of their ancestors go much further back on the maternal side. In fact it was on the aforesaid John Adams' mother's side. Her maiden name was Petronella Adam,* and she was a collateral descendant of Adam de Audley, thirteenth century. Ward, in the "History of

*Adam, a surname probably formed from the Christian name of a younger branch of the Audley family.

Stoke-upon-Trent," gives a clear, if brief, account of the Adam de Audley family and their various possessions. In virtue of Petronella's kinship, the Holden Lane pottery fell to her share. It originally belonged to Hulton Abbey, and hence is sometimes called the "Abbey pottery."* It was worked by the monks of the abbey for many years in making pottery, and more particularly ornamental tiles for their own use and, perhaps, for others of "the brotherhood" at similar ecclesiastical institutions. For what number of years this went on cannot be affirmed. It may have begun soon after the abbey itself was founded (1223) by Henry de Audley (son of Adam de Audley), who was descended in the female line from Richard de Toeni, the Standard Bearer of Normandy, and a relative of William the Conqueror (*vide* Ward's "History of Stoke," pages 27 and 138-9). The first abbot was named Adam. After Henry VIII dissolved the monasteries, the building fell into ruins. The Holden Lane pottery, otherwise the Hulton Abbey pottery, is mentioned by such authorities as Shaw, Jewitt, and others, as belonging to the Adams family. It is possible that it and an adjacent small pottery had been worked by their ancestors for centuries, but there is no proof until the time of William Adams of Bagnall (*ob.* 1712), who was, as stated by Shaw, a manufacturer of salt glaze earthenware at Holden Lane (or Abbey) pottery in 1680. Shaw also attributes to him the first use of litharge for pottery. Probably it was an

*How the Abbey pottery was originally acquired by her branch of the family is not now known; but a good stretch of land some quarter of a mile away, called Abbey Fields, belonged to her kinsman, John Adams of Byrches Head. It is said to have once belonged to Hulton Abbey, and must have been separated from the monastic property before its dissolution (*vide* "Romance of Staffordshire," by Henry Wedgwood).

improved method of using lead ore for glazing.* That would be about the time of the introduction of glazing with salt in England. There is an illustration (plate No. i) of a slip decorated cradle, which has been in the family possession for two hundred years, and probably was made at the same pottery. After Mr. Adams' death in 1712, the pottery at Holden Lane was worked for a time by his younger brother, Edward, to whom he had left it, but he seems to have thought it small and antiquated, and he let it to a potter of the name of Beech.†

In 1718, William Adams of Bucknall *(see pedigree table B)* caused part of the remaining masonry of the ruined abbey to be removed for the rebuilding of Bucknall Church. He was then churchwarden. In later times, what was left of it was taken to Keele Hall by the Sneyds. It seems regrettable that the old ruins were not left as a memento of the past. It is possible, however, on the other hand, that the masonry might have been used for more debased purposes and lost sight of altogether.

Dr. Plot seems to have visited the Potteries about the year 1680. That date is probable, because he published his book, "The Natural History of Staffordshire," in 1686. He gives a good account of the slip

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* Galena (sulphuret of lead) had been used by William Sans since about 1670. Litharge (protoxide of lead) was the second step, used by William Adams and Jno. Palmer. Then Aaron Wedgwood, about 1688, introduced red lead (third step); and Enoch Booth, white lead, about 1750 (the fourth step), and the *first* use of a fluid glaze—cream colour ware (*vide Shaw*).

† There is a tradition that William Adams (1702-1775), son of Edward Adams, had a small pottery at Bagnall, when the Abbey or Holden Lane factory was let, but there is little or no proof of the truth of it. It is a fact, however, that he leased a large building and kiln on his estate to two Dutch enamellers who settled there, from whom his son, Richard Adams, a manufacturer of salt glaze white stone ware at Cobridge, learnt much.

LIST No. 277. FRAGMENTS OF SLIP WARE
BLACK AND MOTTLED

SLIP DECORATED CRADLE *(Attributed to Adams de Holdin)*
7¼ in. at highest point 10¾ in. dia.

LIST No. 281. SALT GLAZE TEAPOT
3¾ in. high

PLATE
No. II

TEAPOT *7½in. high*

MUG *5in. high*

BOWL *8¼in. dia*

SPECIMENS OF ENAMELLED SALT GLAZE WHITE STONE WARE (UNASSIGNED)

Dr. Sidebotham Coll.

Period 1750-1765

decorated ware made at Burslem, and his remarks thereon have often been repeated by subsequent writers on the subject. It would be the time when John Adams or his son Ralph were working the Brick House potworks at Burslem; and, as their firm was one of the principal makers, the doctor's account refers strongly to them. Dr. Plot states that the potters of Burslem were indigent at that period; but a curious commentary on his statement is the fact that one of them, named Cartwright, left £20 a year for ever to the poor of Burslem. Such a sum would represent a considerable capital if invested at the value of to-day.

The above John Adams was chosen as churchwarden for St. John's Church (*vide* Ward in Appendix to "History of Stoke"). He says the name was gathered from "The ancient order for the choosing of Churchwardens for the Parish of Burslem and Hulton lordship copied out of the old Book, 1657, by me John Stevenson, Curate." The name given is that of John Adams, occupier of the Brick House, in the year 1657, at Burslem; and his small pottery was attached. Miss Meteyard gives a list of potters of the years 1710 to 1715, drawn up by Josiah Wedgwood in the year 1776. John Adams is given as occupying the pottery called Brick House, about those dates. According to family traditions, the pottery was worked even earlier than 1657.

The next of the family, in the course of chronology, to adopt the business of pottery making was Richard Adams. He was the sixth in the elder branch from the founder of the family in Staffordshire (*see pedigree tables*

A, B, and D). He was the third son of his father, and followed in the footsteps of his great-uncle (William Adams of Holden) and cousins to become a manufacturer of the characteristic fabrique of the Potteries. This was about 1759. He borrowed a substantial sum from his father for the purpose, as set forth in the latter's will. It appears that the father had an interest in the Hadderidge pottery, Burslem. This property ultimately came into the hands of the grandsons of Richard Adams, now under notice. Whether he received his professional instruction at the Hadderidge factory or at the one at Holden Lane, is not known. Be that as it may, he built a factory for himself at Cobridge. In 1770 he joined twenty-seven other manufacturers and signed, with them, a document fixing limits for prices. Shaw, in his "History of Staffordshire Potteries," gives a copy of it, with the list of the subscribers' names. The productions at Cobridge consisted of all the articles required for the dinner table, tea ware, dessert ware in basket work and trellised patterns with fancy perforated borders, and many other tasteful decorations. His earlier salt glaze stone ware was mostly of heart-shaped teapots, covered jars, flasks, sweetmeat trays, teapots, spill vases, &c. Some of the enamelled pieces of white stone salt glaze were remarkably good. Later on, mention will be made of him as one of the first to produce enamelled salt glaze ware in Staffordshire. About 1780 Richard Adams increased his factory, but appears to have given up the manufacture of salt glaze white stone ware, and made only cream ware, painted and enamelled. An old woman named Colclough, over ninety

years of age in 1896, asserted how her father used to say that Richard Adams had a pottery at Stoke as well. There is no proof of this assertion. He was mindful of his workpeople, and built a number of cottages, close to the factory, for the sake of their comfort, thrift, and health.

The above is a rapid sketch of some of the forerunners of the men treated biographically below,* and who exercised the trade or calling of the art of pottery, which seems to have attracted so many members of the Adams family for generations. The next few pages will be devoted to the account of the works and productions of the selected four, whose names we have already enumerated. The first in distinction, as in order of time, is William Adams of the Greengates factory.

* For further notes upon Richard Adams, see pages 106, 198, 224, and 237 Appendix.

WILLIAM ADAMS

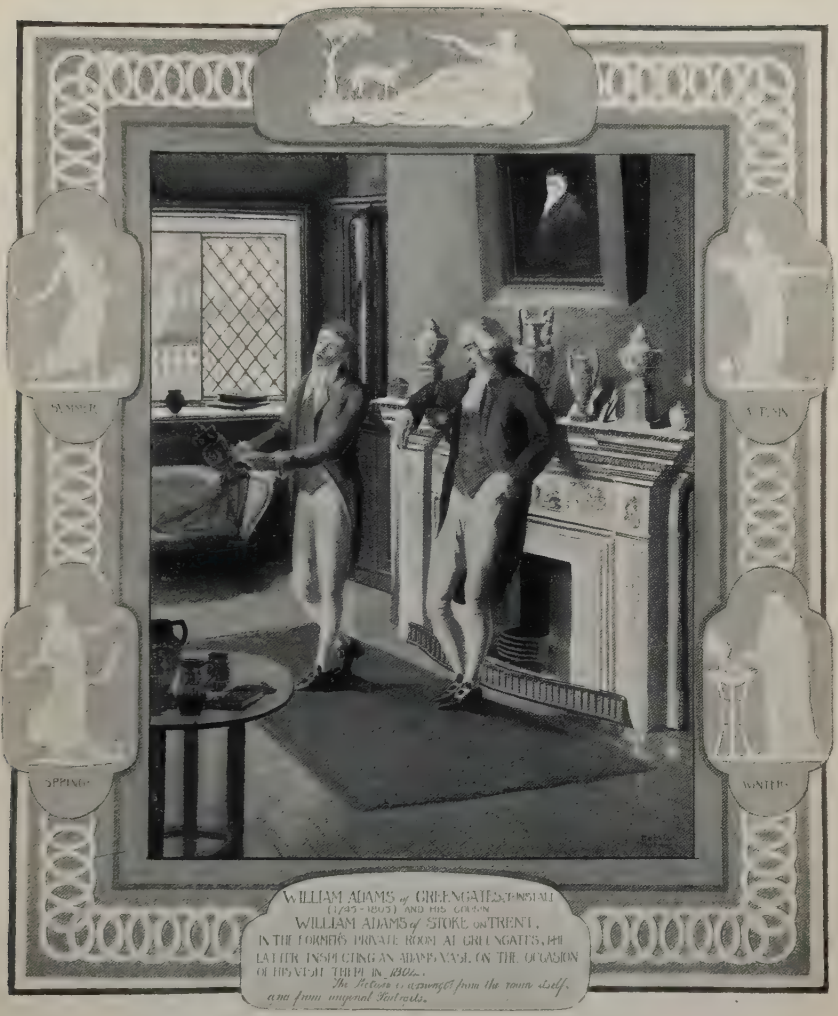
1745-1805

The Greengates Factory

THESE potteries were built by William Adams (1745-1805, *vide pedigree table E, and biographical notice, page* 163). He was heir to a comfortable legacy for those days, left by his parents, and which was, no doubt, carefully administered by trustees, for he became an orphan at a very early age. His education and the details of his personal and private life are dealt with in another section of this book. It is said that he derived all his "potting" instruction from the famous Josiah Wedgwood, in all probability before that "Prince of Potters" had left those Adams potteries* called "The Brick House." Miss Meteyard records a letter from Josiah Wedgwood to his partner Bentley,† dated November 1769, wherein he says he has notice to leave the Brick House works next year. Adams probably went with Wedgwood from the Brick House works to Etruria, which was opened, but not finished, in 1769. Josiah Wedgwood was bound apprentice to his own brother for five years to learn "potting" at Burslem when he was fourteen years old (1744-1749). It is highly probable that Adams, although he had a sufficiency to start in business at once, and he already had land for his pottery at Tunstall, served his apprenticeship to Josiah Wedgwood,

* See Burslem section, pages 93, 94, and 95.

† Bentley became partner to Wedgwood in 1768.



WILLIAM ADAMS of GREENGATES, TUNSTALL (1745-1805) AND HIS COUSIN WILLIAM ADAMS of STOKE on TRENT, IN THE FORMER'S PRIVATE ROOM AT GREENGATES, PROBABLY INSPECTING AN ADAMS VASE, ON THE OCCASION OF HIS VISIT THERE IN 1802.
The picture is drawn from the room itself, and from original portraits.

Wm Adams

(of Greengates, Tunstall), April 23rd 1785

W. Adams
Stoke
28 April 1819

See pages 169 and 170

PLATE No. IV

GREENGATES

THE FIRST LARGE POTTERIES IN TUNSTALL

Founded by William Adams 1787

VIEW OF THE WEST FRONT OF THE MANUFACTORY

From an original engraving

GREENGATES POTTERIES (1903)

VIEW OF THE NORTH FRONT OF THE MANUFACTORY

for we know that he soon became the friend and favourite pupil of that famous potter. He was well advanced in chemistry, according to the standard of the period, and made experiments on his own account. Besides being a chemist, it is recorded that he had received a good education and was an artist as well. He does not appear to have left Etruria until about 1780-1782.

It seems that in 1785, during illness, he made a will, and from it we gather that he had a small pottery at Burslem.* It is not mentioned by Tunnicliffe in his Survey of 1787; but then several factories were inadvertently omitted from that list, and there is no gainsaying the terms of the will. When at Etruria he seems to have so endeared himself to Wedgwood as to become his confidential friend. It is said that he was instrumental in improving Wedgwood's celebrated jasper, but more of that anon. That was in the time of his service at Etruria. In 1786 he had begun to build his factories at Tunstall, and subsequently also carried on a similar works at Newfield, near at hand to Greengates. The success of those works has practically caused the considerable increase of population and business which has taken place at Tunstall. Only one pottery was there before his time, and that was the small one of Enoch Booth (later Keeling's), started in the year 1750. Mr. Adams gave up the Burslem works when he started the larger one at Tunstall. In a commercial sense there can be no doubt

*A deed, extant, dated 2nd May 1727, shows that a certain messuage and pothouses were conveyed from one Moreton to Joseph Adams in that year. This pottery was at Burslem, and is probably the same as the one mentioned in the text. Joseph Adams was maternal grandfather of the subject of our section.

that those works were successful, for the builder of them left his three surviving children well provided for. Turning from that aspect, let us now view him in the higher walk of his profession—the scientific and artistic portion.

As Miss Meteyard had access to numerous old letters, papers, and books, for her "Life of Josiah Wedgwood," a few quotations concerning Adams, with notes, may be given from that work, although there are other authorities upon the subject. In vol. II, page 515, Adams is stated to have been the "favourite pupil" of Wedgwood; and, in another part, that he had "one really clever pupil" in Adams. Moreover, she points out (page 516) how Adams made known to Wedgwood the result of his experiments in improving the colour of the jasper ware. This famous and most beautiful product was really the triumph of Wedgwood's art. The solid jasper was produced in 1775 or 1776, but its "greatest perfection" was not reached till some few years afterwards. There can be little doubt that Adams helped to produce this "perfection," in fact, it is admitted by Miss Meteyard, who states what is the same thing, in equivalent terms. In her second volume of Wedgwood's "Life," there is an illustration of a very handsome vase, decorated with figures modelled by Flaxman. It is pointed out as having been the last one made at Etruria with the assistance of William Adams. Miss Meteyard remarks that the vase is of extraordinary beauty in colour, due to a discovery made by Adams, the colour being obtained by adding to the mixture a liberal use of gold filings. There is some mistake here which is worth clearing up. It was probably

owing to the fact that Adams discovered the value of gold in a finely divided state for use in certain enamels; it could hardly have been the means with which he improved the jasper. The beautiful tint alluded to, in the case of the vase mentioned, was, no doubt, due to another and different mixture prepared by Adams. A particular tint of blue of a somewhat violet shade, very refined in tone, was one of the most admired of any produced at the Tunstall factories, and goes by the name of "Adams blue." Adams also made experiments in refining the cobalt, and extracted its impurities by various methods.

Miss Meteyard, in her "Group of Englishmen," page 181, gives it as her opinion that the proper course to have kept up the fame of Etruria, after the death of Josiah Wedgwood, would have been to have added a partner like Spode, Turner, or Adams. That may be true in a sense, and though such an arrangement might have been advantageous, each of these potters had already been in business on a large scale themselves for many years. Turner began on his own account as early as 1756, three years before Josiah Wedgwood himself. His jasper was made from an entirely different recipe. But to Wedgwood must be accorded the first introduction of the jasper body. Spode began his business in 1770; and Adams in 1780 at Burslem, in 1787 at Tunstall; but his relations of the same surname were known to have been in the potting business at Burslem for 130 years previous to his start, and probably even earlier. He was fifteen years on his own account before Wedgwood died, and he

had developed a large trade. He only survived his friend ten years.

Some writers have alleged that the famous jasper makers of the eighteenth century invariably copied each other's designs, and one firm especially pointed to as copying "Wedgwood" was Neale & Palmer. But this allegation is strongly denied. On the other hand it is pointed out that, if some of the designs of each manufacturer happened to be the same, it was because Sir William Hamilton's and other books, giving figures, &c., from the antique, were available property for all. And it was largely from such a source that the classical subjects on the jasper body were usually modelled. The same remark applies to the statuary of Greek origin to be seen in the British Museum, the Louvre, or the Vatican. Those places are open to the public, and any competent man may copy from them. The difference lay really in two things; the variety of recipes in the preparation of the body; and the beauty and correctness of line in figure, as is shown in the reproductions by such a master as Flaxman. Voyez has also been described as a copyist. He had been a modeller with Palmer, a clever potter, and with Wedgwood himself. It has even been said that he (Voyez) stamped his own productions with Wedgwood & Bentley's name thereon. Mr. Rathbone, one of our greatest experts in Old Wedgwood, however, in his "Introduction to the Tangye Collection of Old Wedgwood," pointed out that "none of such forgeries are ever met with, and in no instance is the actual form or even colour copied." Turner and Wedgwood were

far too great friends to copy each other's designs. They were so amicable that they used to go "clay hunting" together sometimes; whilst Wedgwood and Adams remained fast friends to the last. The former preserved the vase which "they had arranged for the last time together at Etruria." On his deathbed, when Adams rode over to see him, the identical vase was presented to the old favourite pupil as a parting gift from the dying master. Adams had the same vase reproduced in part; that is, the neck and entwining snake handles were copied from the antique, but not the figures, which remain solely characteristic of Wedgwood. Adams reverently preserved the gift, and at his death, his eldest daughter Mary, who had known the distinguished donor when in life, took charge of it. After her death, in 1835, it seemed to have lost its sentiment, for her niece's husband, in the course of years, negotiated with Miss Meteyard for its sale. There are four of her letters extant regarding this matter, but there is not sufficient evidence to indicate its final disposal. In her letter to the Reverend William Avery, dated November 23rd 1867, it is stated that Mr. Carlow, of Auburn Lodge, South Kensington, had offered £50 for it, but the offer does not appear to have been accepted. Adams and Turner knew each other well, although, as Meteyard states, they vied with each other in new creations. It was some years after Adams had been established that the eminent firms of Minton (Stoke), Davenport (Longport), and Ridgways (Hanley and Shelton), were started.

Several writers have fallen into the error of stating that Adams began his own manufacturing after Wedgwood's death, whereas it was nearly fifteen years before that event.

Reverting a little to the building of Greengates potteries and house in 1786, it is of interest to observe that, for the period, the works were most extensive. They were situated on a large plot of land, part of which Adams had purchased, and part inherited, in a secluded situation then called, popularly, "Botany Bay." They were laid out in a complete manner for the manufacture of blue printed, jasper, basaltes, fine stone ware, and other specialties. The works were completed in about a year; and we know that he succeeded in making them famous. It is well, perhaps, at this point to observe that some writers on ceramics have confused the marks of two separate firms as belonging to Tunstall—that of the subject under notice, and a firm of the latter part of the nineteenth century, viz., J. Adams & Co. (or Adams & Bromley) of Hanley, for there was no potter of the name of J. Adams at Tunstall, either in the eighteenth or nineteenth century.* Perhaps it will also be well to mention that the William and John Adams, mentioned by Jewitt in his "The Wedgwoods," page 396, and "Ceramic Art," vol. II, page 326, as workmen at Etruria, had no connection in any way with Adams of Tunstall; but the different dates will help to make this clear to the reader.

* The Reverend E. A. Downman, in his "English Pottery and Porcelain," gives a list of names and initials which have been found on English earthenware, in which occur "J. Adams" and "W. Adams," both of Tunstall.

At the time the Greengates potteries were started, the only flint mill in or around Tunstall was one at Greenfield—a bare quarter of a mile distant—and which still remains. There he brought his flint, stone, and colours to be ground. The account books, still extant, give full particulars of the materials and prices paid. He also bought coals and "slack," sand and oven-bricks, from Greenfield. His crates for packing the earthenware came from the same workshops (which still remain). The accounts were rendered monthly. The Greengates factory, although the largest at Tunstall, was not extensive enough to cope with its increasing trade. Hence, the Newfield potworks (distant about a quarter of a mile) was rented to work in conjunction with the other. Newfield was being enlarged at the time, and to let. The owner was Admiral Child, who had previously worked it himself. Mr. Adams' brother-in-law, Mr. Caleb Cole, had an interest therein; and indeed at one time it was worked under the firm called Caleb Cole & Co.* Subsequently (1872) it was acquired by a descendant of the Adams family of Greenfield, who were distant cousins of the subject of this narrative.

It may be useful at this point to quote the sentiments of some connoisseurs as to the quality and value they set upon the eighteenth century Adams jasper. In "Marks and Monograms," seventh edition, page 640, by W. Chaffers, the following note appears: "William

* *The Staffordshire Advertiser* of July 5th 1805 refers to "the Newfield pottery, late in the occupation of William Adams, deceased," as being to let. The directory for the Potteries district, published by J. Allbut & Son, 1802, gives William Adams as of Tunstall, and Caleb Cole & Co. as of Newfield.

Adams; established about 1780; he was a favourite pupil of Wedgwood, and while with him executed some of his finest pieces in the jasper ware. He subsequently went into business on his own account, and produced much of this beautiful ware, modelled with great care, and successfully carried on a great trade, for the knowledge of the mixture of requisite clays by the introduction of sulphate of barytes* was very generally known for some time previous to Wedgwood's death. In 1786 the firm was 'William Adams & Co. *(sic)*, manufacturers of cream coloured ware and china glazed ware painted.' 'This jasper,' says Shaw, 'would have been more highly esteemed had it been *alone* before the public, but in this, as well as most other instances, the imitation very rarely equals the original.' There are, however, some exceptions to this rule; we have seen examples quite equal, if not superior, to anything produced at Etruria, notably, a blue and white jasper plaque, with Diana reclining after the chase, holding up her bow, a greyhound in front; signed W. Adams & Co., in John J. Bagshawe's collection." (This plaque was sold at the Bagshawe sale in April 1875 for £171.) This appreciative notice also appeared in some former editions of Chaffers. It is, possibly, the first time that the Adams ware was critically examined. If the much respected Shaw had looked into the matter a little more closely, it is probable that his judgment would not have been quite so strongly pronounced.

* Even if this ingredient had not been "generally known," Adams had been acquainted with it for several years before commencing his own business. There was also another constituent employed which was *not generally* known. There is reason to believe, however, that its use leaked out, but it is a question whether it has ever been mixed in the manner that Adams adopted.

LIST NOS. 114 AND 246. TABLET
16in. × 9in.

BLUE AND WHITE JASPER

In January 1800, Mr. Adams joined Messrs. Josiah Wedgwood & Byerley of Etruria, Messrs. Hollins, Warburton & Co. of Shelton, and Messrs. Minton, Poulson & Pownall of Stoke, in a scheme for monopolising the sale of Cornish clay. Messrs. Minton, Poulson & Pownall had purchased an estate of about eighty-four acres on Hendra Common, Cornwall, for a comparatively trifling sum, and were anxious to secure a few leading manufacturers at the Potteries to work the mines. The new company was entitled "The Hendra Company." The first meeting was held on the 8th January 1800. Mr. Thomas Byerley of Etruria was chairman, and Mr. John Brindley of Longport was appointed agent to the company. The shares therein held by Adams were given up soon after his death. The original deeds are now in the possession of the Rev. Benjamin Adams, of Fritton Rectory, Suffolk; but the deeds relating to the factories are in the possession of the present firm of William Adams & Co.

It is to be regretted that there are so few account books of the firm extant. Many of them were accidentally destroyed at Greengates in the years 1879-1880. They would have given interesting clues as to prices obtained, and to whom the goods were sold. In many cases jasper pieces are now thought by the casual observer to be "Old Wedgwood," unless the impressed mark (ADAMS) proves the origin. But they were purchased originally as "Adams" ware; and the experienced connoisseur of to-day can recognise the make without searching for the impressed mark. The only account books relating to the

Greengates works are some which had been preserved at Greenfield, and which mostly refer to goods purchased there; but, from what can be gathered from general sources, it would seem that a great many persons called at the works and made purchases direct, and high prices were obtained, especially for vases and plaques. Many ladies and gentlemen of quality purchased in this way, when paying visits to their friends in Staffordshire. There was also an extensive warehouse in Fleet Street, London, kept by Mr. A. Mist, to whom quantities of the Adams jasper goods were sent on sale. There and at other warehouses the "grand dames" would make their purchases of choice pieces, for, in spite of the competition of Wedgwood and other makers, the name of Adams ware was well known in the Metropolis, at the close of the eighteenth century. Many original pieces are still in the hands of great houses, having been collected by the present owners' ancestors. Many fine Adams vases have been found in all parts of the globe. An interesting specimen was recently discovered in St. Petersburg; and it is not surprising for pieces to be found at Florence. The late Mr. Robert Napier, a well-known collector, had many choice pieces of "Adams," amongst which were a set of three vases, sold at Christie's, 19th April 1877, lot 1185, for £168. His granddaughter (Miss Napier of Audley Mansions, London) has been good enough to lend to the Tunstall Museum her bracelet of Adams medallions. Heirloom specimens are also in the collections of Earl Spencer, Lord Tweedmouth, Mrs. Peile, the Coles, and many

others. William Adams had a large trade with France, neither was he without royal favour. He executed an order for His Majesty King George III for a number or jasper buttons pierced for precious stones, to be inserted in a royal robe. They may yet be in existence. The variety of objects manufactured is emphasised by the late Mrs. Boott of Derby, in a letter to Miss Meteyard. She stated that the grand showrooms (or galleries, as she calls them) at Tunstall were of ample size, and stored with jasper vases, tea services, plaques, and every description of this most beautiful fabric. She relates how she used to stay at the house of Mr. Adams at Tunstall, and how he would make her presents of his faultless jasper.

He was acquainted with Messrs. Adam Brothers, the well-known architects of the Adelphi, London. Through them he had orders to supply jasper plaques for insertion in their mantelpieces, cabinets, &c., which Horace Walpole is recorded to have admired. It is interesting to observe that several of the raised borderings on the beautiful "Adam" bureaux and cabinets are identical with the Tunstall Adams jasper. Such specimens of Adams jasper, decorated in the "Adam" style, formed charming adjuncts to the "Adam" furniture so much appreciated by all connoisseurs.

The Newfield pottery was given up the same year in which Adams died (1805), and the Greengates works were alone carried on by the trustees of the estate. An old manager attended to the details of manufacture, but the production of jasper was stopped for a time. Miss Adams could look after the accounts ; but the only surviving son,

Benjamin, was not old enough to attend to the mixings of the jasper clays which his father had acquired. The recipes were kept strictly private, and not divulged even to any of the workmen. In 1809, however, according to the books still preserved at Greenfield works, the accounts were made out to Mr. Benjamin Adams for the grinding of colours and flint at the mill there. But the son made very little "jasper" at any time. He turned his attention, when at business, to the stone ware, more especially in jugs, mugs, teapots with sliding lids. That kind of lid has lately been brought out again *as a new thing!*—also, the dome-shaped strainers which Adams and other potters put inside most of their teapots, both of which, it is understood, are now patented. Mr. Benjamin Adams also made extensively blue printed and painted ware, and useful ware generally, which was carefully executed and put on beautifully modelled shapes. Many unique contrivances of the period have been discovered in making search for materials for this book. William Adams the father had also made blue painted and blue printed ware, the latter to an important extent. His blue printed ware was produced shortly after the process of copperplate printing was first attempted, in Staffordshire, at his cousin's factories at Cobridge Hall. His productions in this department were noticeable for their beautiful tint of blue, extreme lightness in weight, and the designs were very finely engraved. William Brooke, a notable engraver, was then resident in Tunstall. He executed a considerable

amount of work for Mr. Adams.* In order to be comprehensive as to the work carried on at Greengates at the period under review, it may be said that most kinds of pottery then in demand were made there, including an enamelled "cream ware," "mocha ware," and, of course, the jasper and fine stone wares, which received the father's first attention. Benjamin, his son and successor, being fond of outdoor sport, gave less time and care to the work than his father always devoted to it. Benjamin Adams was extremely fond of horses, and was perhaps a little too anxious to keep up the reputation of his hunters (*vide* "Romance of Staffordshire," by Henry Wedgwood). Hence he could not find the amount of time requisite to evolve new designs and shapes; and necessary, too, to keep up the high reputation of the Greengates factory. Nor does he appear to have inherited the genius for art possessed by his father. The son, however, did bring out a few tasteful designs, for, amongst some of the old figure moulds still remaining, several are marked "B. Adams," and, evidently, were brought out under his guidance. In thus judging him and his conduct in business, it must be remembered that, at the time he lived, a period of decadence had set in throughout all the centres of art-production in pottery and porcelain; not only in the Potteries, but in this kingdom generally, and also on the Continent. There had been prolonged wars, and the resources of the European nations had been very much

* Even when at his Burslem pottery Adams was much interested in the transfer printing process, and it is very probable that he gained his experience from the workman from Worcester, named Davis, whom his cousin, William Adams of the Brick-House and Cobridge, employed (*see page* 98).

reduced. Hence, the mass of the population could only buy the necessaries of life, and the luxuries of art had to stand aside. Even the printed ware produced by the son was neither as light in weight, nor had it the fine finish of the productions created by his father. The mark used by the former on his pieces was "B. ADAMS."

It has been shown that he (Benjamin) was fond of sport. He often went out shooting and fishing with Messrs. Williamson (Longport), Adams (Fenton Hall), Breeze (Greenfield), and others of his friends ; he hunted with the Pottery hounds mentioned by Mr. Blagg in his interesting history of "The North Staffordshire Hounds and Country." On one occasion, Mr. Williamson was accidentally drowned, which fatal event cast a great shadow over Mr. Adams' life. He was never a robust man, and, towards the years 1818 to 1820, his health gave way. He had sustained heavy losses in exporting goods to America, and was evidently tired of a business life, so, in 1820, the works were sold. To the present generation it may be a matter of regret that the factory, which the elder Adams had taken such pains in building, and at which his fine productions had been made with so much care and labour, should be transferred to other hands. But there is no resisting the inevitable. It is true that the finer wares, which William Adams had taken such delight in making, had not been the prominent feature of the works for years before their close. Many rivals, too, were making a cheaper class of ornamental productions, about the time of the sale, although of a different style. Several other firms had started potteries at Tunstall,

and were competitors. A foreman (named James Beech) of Mr. Adams started a works at Sandyford, near Tunstall, and made plain goods extensively. Mr. Meir, who had a small potworks in the town, bought the Greengates works. In the following year, another part of the property was sold. An auctioneer's advertisement states that, on the 14th September 1821, certain lands, containing mines of coal and beds of marl and clay, belonging to Mr. Benjamin Adams, would be sold. There were four lots described. Part of it has since been resold for building land, and is now called "Meir's Field." On the 5th March 1822, a sale of the household furniture took place. The advertisement thereof stated that Mr. Benjamin Adams was leaving Tunstall "to reside in a different part of the kingdom." A significant item in the list, and special attention was drawn to it, was a book entitled "Herculaneum and Etruscan Antiquities." Possibly this would be the publication from which a large amount of inspiration was obtained by all the prominent artist-potters of the latter part of the eighteenth century, in the modelling of the unsurpassable Grecian figures which appear upon the jasper of that period.

It seems a pity that when Benjamin Adams retired from business and relinquished his factory at Greengates, his cousins at Stoke did not acquire it. Probably they were fully occupied with their various factories in that town. However, a later generation of that branch of the family did eventually purchase the Greengates works, and it now remains one of their possessions.

William Adams

Like all things mundane, the life-work of William Adams (1745-1805) of the Greengates pottery came to its appointed end. But the stamp upon his imperishable "wares" remains to testify to his industry, talent, and individuality.

A more specific and critical *resumé* will be given of those fine productions, in order to assist collectors and admirers of his pieces in making their collections, or in prosecuting their study of his productions.

DESCRIPTIVE CRITERIA AND MARKS

As guides to collectors of the

EIGHTEENTH CENTURY GREENGATES JASPER AND OTHER PRODUCTIONS

THE general mark of the jasper and fine stone ware was ADAMS. Occasionally it was ADAMS & CO. (earlier mark), and, very seldom, W. ADAMS & CO. Great care should be taken in noting the type of the letters and their even impressment, being somewhat lightly impressed. The marks M, 5, O, I, L, and X, sometimes seen, were workmen's marks.

The principal modellers were William Adams himself, and Joseph Monglott. The latter was "an artist of merit in modelling and painting." He was a native of Switzerland, and came to England in 1785. Mr. Adams induced him to live at Tunstall, and he became the principal modeller at the Greengates factory, where he conceived and prepared the designs for the bas-reliefs of the Sacrifices to the Apollo Belvedere; Diana and Pomona; also, those emblematical of the Arts and Sciences; the two subjects of Females and Cupid conversing; Nymphs dancing; Aphrodite in her car drawn by swans on clouds (after Le Brun); and many others. It might be said, if Wedgwood had his Flaxman, that Adams had his Monglott. He also designed the

minute work for the cameos and leafage decoration. It is not precisely known, but there is good ground for thinking that it was Monglott who modelled that famous piece—Diana resting after the chase.

The late Mr. Hewitt of Hanley, who had the reputation of being an enthusiastic and critical collector of ceramics, and who had made a special study of Adams work,* said that he could always recognise original Adams jasper from that of Wedgwood, Turner, or Neale, by the elongated features of the figure subjects. That keen observer was no doubt correct. This characteristic is observable in the figures modelled by Adams, as well as those by Monglott. The *motif* is not far to seek, for most of the female heads were modelled from the features of Miss Mary Adams, whose face was of the type stated.

The designs known to be modelled by William Adams himself were :—The Seasons; various subjects illustrative of the actions of Venus and Cupid (plate No. xxiv, list No. 164); Venus bound; Cupid disarmed; Psyche trying the point of one of Cupid's darts; designs emblematical, of Sculpture and Painting (plate No. xvii, list No. 234), of Astrology (plate No. xxvii, list No. 89); Pandora with Cupids and her box (plate No. xxiv, list No. 169); Apollo crowning Virtue (after Angelica Kauffmann, many of whose subjects he modelled); Priam begging the body of Hector from Achilles; The Muses; Charlotte at the tomb of Werther; Reading Girl; Cupid disarmed;

* Mr. Hewitt also kept a notebook which contained memoranda regarding Adams and his productions, for whom he had a special admiration. The notes which he gathered have been of much use in the preparation of this work.

Two Females embracing; and others. There is occasionally seen a little stiffness in the pose of some of his earlier subjects; but they are all sharply tooled, and the drapery is always flowing, easy, and graceful. His modelling seems to have been always sharp and lifelike.

The borderings are mostly attributed to Monglott, except that simple but characteristic one, the interlacing circle, originated by Adams himself. They are particularly clear in outline and detail, showing great care and study in the workmanship altogether. This is visible in all the Greengates specimens, not only in the modelling, but in the general finish of the pieces—an evidence of the inspiration of the master himself.

The forms and shapes of the jasper ware are generally pure and severely classic in design, in contradistinction to the more unconstrained outlines which characterise much of the work of the Continental fabriques.

Many of the designs of hunting scenes, on the stone ware, were also done by Adams himself. Tradition has it that Enoch Wood worked for him in that way. He (Wood) certainly was employed by Neale & Palmer of Hanley, and it is quite possible he may have done some sketching and modelling for Adams, but there is no proof of it yet found.

The stone ware by Adams is worthy of more than a passing notice ; beautifully smooth in surface, artistic in many instances as to its modelling, sharp, clear turning on the lathe, and careful undercutting in the finishing, it bears many characteristics of the master-mind. The

illustration (plate No. viii, list No. 16), from the collection of Dr. Sidebotham, is an admirable example of this interesting ware, which was made by Adams in almost as large quantities as his jaspers.

At the close of the Turner potteries at Lane End, in 1802, Adams bought a few of the models for the fine stone ware, hence we see sometimes the same relief figures on that particular fabric; but Adams had been turning out many unique designs on this body long before 1802, as he had done on the jasper. His fine stone ware was much sought after, even at the time of its manufacture; and pieces such as jugs, tankards, goblets, wine coolers, mugs, &c., were purchased for ornamental purposes more than for house use. That ware commanded a high price in the market. It was always finished with either brown or black glazed bands. He never considered the blue, or colours other than the black or brown, suited this class of ware. This style may be considered a characteristic of his, although the productions of Turner were very similar and of the same excellent workmanship. Adams acquired the bulk of Turner's trade, and added it to his own established one.

Most of the figures which decorate the Adams jasper and fine stone ware are entirely original. That is to say, they are not generally seen upon old Wedgwood, Turner, or upon the Neale and Palmer pieces, although, it must be allowed, a few are common to all. But, even on this limited number, upon close inspection the mannerism of the different modellers is traceable. In cases where some of the subjects are the same, Adams was no

slavish copyist in any way, for all of those potter-artists of the eighteenth century seemed to have been inspired by the same antique authorities, and, as a great writer says, very truly, all art is mimetic. Several of the Greengates designs, although founded on the ancient models, were modified according to the fancy of the modeller. The decorations were often more fanciful than those of his great contemporary, Josiah Wedgwood. Adams rather followed the Roman standard than the Grecian. Probably no museum has a really representative collection of the eighteenth century Adams. It is unfortunate, moreover, that a modern jasper ware, such as the productions of John Adams & Co., or Adams & Bromley, Hanley (*circa* 1870-1885), although, no doubt, good for its time, has been accepted by some connoisseurs to be the production of the original Adams of Greengates; or that of his successors, a theory very nearly as inaccurate. But with the information and illustrations now supplied, the collector of original Adams need not go far wrong.

All the relief work, &c., on the jasper and stone ware was first made in separate moulds. These moulds were taken from the original models in intaglio, made of clay and burnt, as the process is carried out nowadays. It had also been the process used for the relief decoration on the salt glaze of the later period by Adams of the Brick House and the other salt glaze potters. The fine jasper and other clays were pressed into the mould with the fingers, and the superfluous edges of clay cut away with a knife; the workmen then, with a suitable tool, brought the figure out by suction. The figures were

then placed on the specimen and undercut and remodelled in the parts needed. Adams himself, or Monglott, supervised much of the finish of the more expensive specimens; and the former arranged the bulk of the designs, shapes, and so forth. There were several different kinds of tools used for the trimming up and undercutting the forms, which varied according to the fancy of the modeller and designer. The deep undercutting of such a design as "Diana reclining after the chase," took some weeks of labour to perfect. The many details required to reach that goal can only be appreciated by the expert.

Another feature in the process adopted by the subject of this notice was the mounting of some of the jasper in silver and in Sheffield plate. Messrs. Thomas Law & Co. of Sheffield were the principal people to whom he sent pieces to be mounted. That firm was in existence in the year 1774, and continued in the family succession till 1817,* when the business seems to have ceased. Most of the old silver rims upon the jasper and stone ware specimens, bear the initials TL or T.L. & CO. impressed on them by the side of the hall-mark. Adams did a large trade in jasper cameos for rings, brooches, buckles, bell pulls, buttons, scent bottles, and many other ornaments for mounting, which were sent to such firms as Boulton & Watt and other mounters of Birmingham, Sheffield, and Wolverhampton.

* Messrs. Thomas Bradbury, Charles Hoole, and Samuel Smith, of Sheffield, have kindly furnished the following particulars:—The firm was in existence in 1774 at Norfolk Street, Sheffield. In 1775 the head of the firm, Mr. Thomas Law, died, when the firm was carried on by his sons, John and William Law. In 1797 they removed their business to Baker's Hill, but in 1815 William Law died, and in 1817 the firm seems to have been given up.

As to the colours of the jasper, which is an important point for collectors to remember, there were several. The first, and most frequently employed, was blue. It is generally seen in a trifle paler tint than the dark blue, and had somewhat of a violet hue in tone ; yet not of that coarse purple tint sometimes seen in modern jasper. "Adams blue" was peculiar to his own pieces, and the method he used to obtain it is still a secret. It is probably this tint of blue which Miss Meteyard calls "of extraordinary beauty." It is, indeed, usually termed "Adams blue" in the trade. There are many shades of it, down to the very pale tint. The other colours do not need so much comment. They were : dark blue, grey blue (somewhat rare), pale green, olive green, pink, plum, lilac. The last five are only seen on the surface colour, not the solid colour jasper. There was also the black surface colour (similar in effect to having received a polish). Although these colours are given specifically, they varied sometimes in their shading or hues. There was also the cane and black basalt. The cane-coloured ware often had reliefs in olive green or grey blue. The different kinds of unglazed pottery, which must needs have a smooth surface, are much more difficult and expensive to produce than the glazed specimens, and true jasper is far more intricate to manipulate than the black basalt or cane—indeed, perhaps, than any class of pottery. An interesting point to bear in mind is that there were two kinds of jasper—the "colour dip" or surface jasper, and the solid jasper ; the former being a white jasper body with a surface colouring of the coloured jasper. Possibly it has the more refined

appearance of the two; the solid jasper had the colour mixed in the mass.

The subject of imitation has been casually noticed already, but a few words more thereon may not be amiss in order to make the matter more clear to the reader. Occasionally, in the press, it has been remarked that Wedgwood's jasper was imitated in the designs. He was not alone in that respect. Several of the Adams shapes, which were essentially his own designs, were copied. This was the case in tea services, &c., made by Birch & Mayer of Hanley, the only difference being that Adams' pieces were of jasper, and Mayer's were mostly in cane ware or in the black basaltes, with the same colour relief work. It is probable that Mayer also copied the interlaced circle bordering,* leaving out the raised welts or narrow bands which Adams always used of the same colour as the groundwork.† Mayer simply laid it on the flat surface, and hence it had not so good an effect or finish. Neale & Co. of Hanley also used this bordering in the same way as Mayer, but we have seen one piece of black ware by Poole, Lakin & Co. with the raised bands. Several potters who have made jasper in later times copied the Adams subjects, as also did Heath of the Hadderidge in his stone ware. On modern jasper made by firms in a small way of business, whose existence has been short

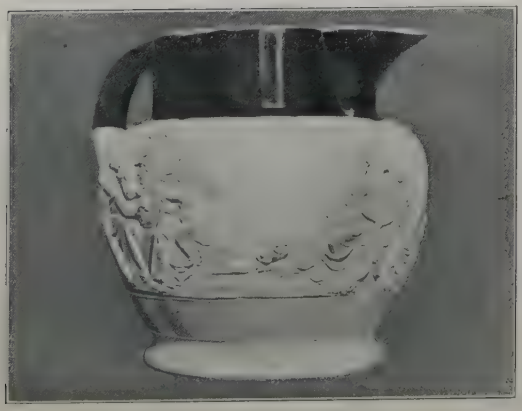
* Downman in his "English Pottery and Porcelain" says: "Specimens of Adams manufacture are generally marked with his name impressed; if not, they can be identified in most cases by a peculiar border ornament of interlaced circles."

† Exceptions to this rule are the cases of "drums" in Mr. Brodie's collection, and others in the collections of Mr. Hopwood, the Tunstall Museum, &c. "Drums" were never made with raised bands upon them by any of the potters, unless it were an applied border in white relief.

LIST No. 147. BLUE AND WHITE JASPER TEAPOT
6in. high

LIST No. 211. BLUE AND WHITE JASPER VASE
ON POLISHED BLACK BASALT PLINTH
11½in. high

LIST No. 198. BLUE AND WHITE JASPER MUG
(OLD SILVER RIM)
6in. high

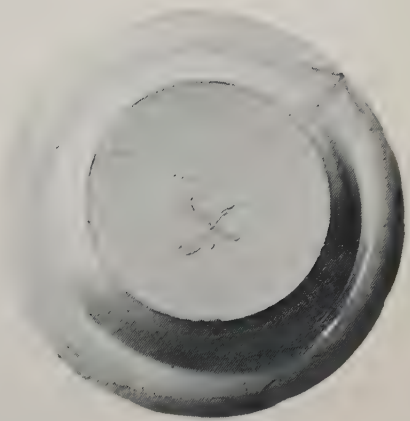


LIST No. 274. STONE WARE JUG
7¼in. high

LIST No. 265A. MOCHA WARE MUG
6in. high

LIST No. 16. FINE STONE WARE JUG
7in. high

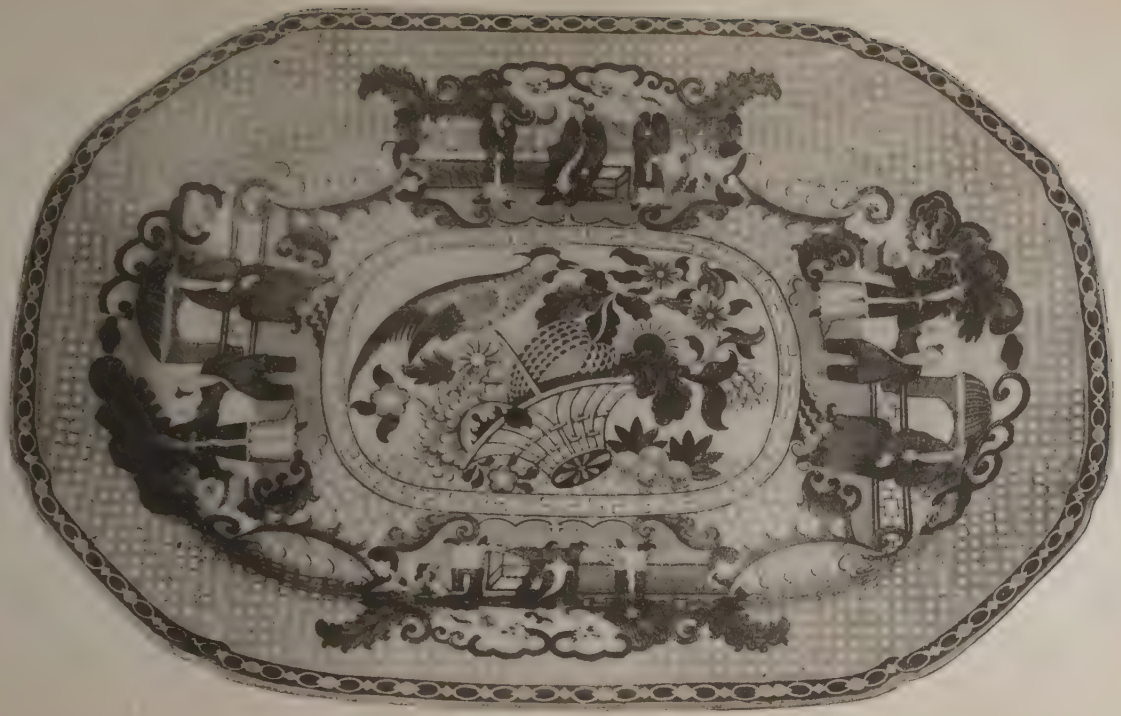
LIST No. 9
OBVERSE OF A SOUP PLATE



LIST No. 272
REVERSE OF A SOUP PLATE

LIST No. 271A
BLUE PRINTED FRUIT PLATE
7¼in. dia.

LIST No. 271B
BLUE PRINTED FRUIT BASKET AND STAND
Basket, 3¾in. high. Stand, 11¼in. lon.



List No. 8. Blue Transfer Printed Dish
20½in.

lived, occasional Adams figures have been seen, such as one of the "Four Seasons," for odd moulds have got into the hands of workpeople, and have been passed from one manufacturer to another. It is a fact that some of his best subjects are being remodelled at the present day. Another fact which is very regrettable is this: soon after the publication of the various works upon Wedgwood, about forty years ago, pieces of Adams and Turner jasper in the hands of dealers were sold as "Old Wedgwood," the impressed names having first been erased or ground out. This is undoubtedly one of the reasons why the collector occasionally comes across a piece by Adams or Turner unmarked; another, may be from workmen's omissions. The majority of specimens will, however, be found to be properly marked.

In "Wedgwood and his Works" by Miss Meteyard, there is illustrated, at plate XXVI, a certain beautiful vase with serpent handles. It is described as having no mark, but it is like the Avery vase which is engraved and described in her "Life of Wedgwood," vol. II, page 515. It is stated by her to be the work of Benjamin Adams of Tunstall who died in 1804 or 1805, whereas Benjamin Adams died in 1828, and his father (William Adams) died in 1805. We agree with her that the piece is certainly by Adams—that is, William Adams of Greengates (1745-1805). It has the interlaced circle bordering round the neck; it is hardly the Wedgwood shape; at the same time it is difficult to understand why she should have illustrated it amongst the Wedgwood pieces. The vase is 16½ inches high, and is similar to plate No. xviii., list No. 225, in

this book. The subject, however, of its two bas-reliefs consists of different representations of Venus and Adonis. Another specimen was sold at Christie's in 1887 from the sale of Dr. Braxton Hicks' collection ; and yet another at the sale of that of John Lumsden Propert, M.D., 112 Gloucester Place, London (1902). The latter specimen was mentioned and described in his own printed catalogue, with a short memoir of Adams.

Mr. Litchfield, in his book on "Pottery and Porcelain," speaks of the drum-shaped pieces for the bases of candelabra, which, he points out, Adams made a specialty. He, however, says they are seldom marked, and are therefore classed as Wedgwood. This is very true, especially of the black surface jasper specimens, and very likely arises from causes already referred to. It is therefore all the more requisite for collectors to study the other characteristics, so as to be, to a certain extent, independent of marks. Perhaps the most distinguishing point concerning the eighteenth century jasper compared with the nineteenth, or modern make, is its surface, not only that part which is exposed, but also on the surface of the base ; the jasper is notably beautiful, being of an ivory-like surface, and to the touch it has that peculiar velvet-like feel, causing the fingers to rest a little in passing over it. As a rule, Adams jasper was a trifle more waxen than old Wedgwood, but never glossy. The jasper which is now made at Tunstall is a reproduction, no doubt, in part of what used to be made, and very beautiful it is ; but we can hardly expect it to be quite so fine as the original, and it cannot have the eighteenth century halo to

encircle it. There is not the slightest doubt that jasper, as well as all other ceramics, mellows with age, and it will almost certainly command higher prices as years roll on. Other criteria to go by, whether for old Wedgwood, original Adams, or Turner jasper, is the sharpness of outline and clearness of finger nails and other minute features of the human frame. Doubtless, the general refinement and delicacy of finish had something to do with the charm of the old wares; and those characteristics may have arisen because there were only a few potters who rose to make artistic pottery at that time, and hence they were better paid for their work.

The Connoisseur of July 1902 says that "genuine marked Adams ware is rare, and much prized by collectors." Very true! This was speaking generally. With regard to basaltes or the black Egyptian ware, *Old China* (an American magazine devoted to ceramics) of July 1902 illustrates a basalt bowl of good quality, and states that it is "of a later period than the fine basaltes of the eighteenth century by Wedgwood and the three other great potters—Adams, Neale, and Turner; also by Birch, Mayer, and a few others." True again! The eighteenth century basaltes were certainly made finer than those of the nineteenth. It has been said that the original must have been polished after firing, to acquire the charm and smoothness it possesses. This is very doubtful. At the same time it is probable that the quality, both of fineness of grain and general workmanship, will never be excelled. It is certain that more care was taken in the mixing of the ingredients,

and that workmen took more interest in their work in those days—and masters too, for that matter. Possibly, it was because there was not so much trade competition, and ornamental pottery coming as a novelty after the crude age of English pottery, high prices were obtained, and more time could be expended on it. The ornamental potter's craft was then at its height of excellence, and reached a level which has never been excelled. The greatest credit is due to the master potters of those days. The majority of them were really clever men, and present manufacturers are much indebted to them for the knowledge which they have left us. It is a most valuable asset in the business life of the Potteries.

The information given above will explain many of the facts concerning the original Adams ware to those persons who were not acquainted with them. It has been asserted that there is a marked originality about Turner's jasper. The same compliment may be paid to Adams; and such an authority as Professor Church has stated that, in the form of vases, drums for candelabra, spill holders, &c., although, generally, slightly inferior in sharpness to the similar ware made by Wedgwood, his comes nearer to it in point of colour and texture than that of Turner. Doubtless, Adams followed Wedgwood in the production of jasper. He was the clever and favourite pupil of that "Prince of Potters." But he was more, for we are told he was the friend who was entrusted with all the secrets of the craft, and that he even suggested improvements which were acknowledged by the master. How easy, therefore, was it, with all his knowledge of

chemistry, to vary the "mixings" and produce work equal in value and varied in constituents.

The "Dictionary of National Biography" has a memoir of Adams, but it is somewhat vague. L. Jewitt, F.S.A., speaks of Adams as a famous potter, but does not seem to have been able to give any information concerning him. Notwithstanding the fame of his jasper and the high prices obtained for it, Mr. Adams made his financial success more from his early blue printed, mocha, and enamelled wares. Blue printed ware was then a specialty. Specimens of his printed ware are as good to-day as they were when made over a century ago. Many country mansions have yet choice pieces of it in their store cupboards. Whilst Wedgwood turned out large quantities of his "Queen's" ware, Adams did the same with his "blue printed." In that respect, at least, he did not follow his former teacher, but struck out an entirely new line. One of the Adams family was the first to attempt copperplate printing on earthenware or stone ware in Staffordshire. That was in 1775; and another of the same race, namely, the subject of this section, produced blue printed ware some ten years later. For colour of the print and finish, it almost rivalled the oriental. A specimen is figured herein, plate No. x, list No. 3.

The attractive mocha ware was first produced by Adams at the Tunstall factories, and *Ward* tells us that it rapidly served, in conjunction with his blue printed ware, to bring him into eminence. This style of pottery, which could be sold at a moderate price, found considerable

favour in some quarters from its very quaintness. An interesting twin water bottle is illustrated in Professor Barber's article on mocha ware published in *Old China*, page 72 (January 1903).

It was white or cream ware, somewhat rudely decorated with seaweed or tree-like effects, in black or dark brown, on a pale coloured zone of pale blue or light brown, outlined with narrow bands of dark colours. About 1820 several potteries were making it. The name "mocha" was derived from a precious stone, a variety of moss agate, found near the town of Mocha, in Arabia. It is still made at the Adams factories. The illustration of mocha ware given is from the collection of Mr. Frank Falkner.

The next few pages will give a list of general eighteenth century Adams specimens, carefully catalogued from some 200 collections.

A LIST OF MARKS

Used by Adams of Greengates, Newfield, and Burslem Potteries

1780-1805

ALL IMPRESSED IN THE PASTE

Adams & Co.	For Cream Ware ; 1780 period.
ADAMS & Co.	Earlier Mark used on the Solid Jasper. 1780 to probably as late as 1790.
ADAMS	Mark used for Printed Ware, Fine Stone, and Jaspers, both Surface Colour and Solid Jasper. 1787 to 1805.
W. ADAMS & Co.	Jaspers. Very occasionally.
	Benjamin Adams, 1809 to 1822. Blue Printed ; Stone Ware ; and general Earthenware.

The addition of the word TUNSTALL both printed and impressed has been in many cases employed for some years on various kinds of pottery produced by the present firm at the Greenfield and Greengates Potteries.

The mark impressed upon the modern Jasper Ware since 1896 is

ADAMS
ESTBD 1657
TUNSTALL
ENGLAND

Imperial Stone Ware impressed

ADAMS
TUNSTALL

Printed in green

Various other modern marks are used—on earthenware of every description. For some of the more important, see page 128 (Stoke and Greenfield section).

An exact reproduction of the old marks on the Jasper and Stone Wares is not employed at the present time.

A List of

Some specimens of Transfer Printed Ware and Enamelled Cream Ware

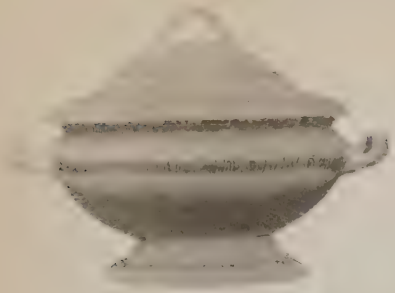
by

Adams of Greengates, in the County of Stafford, identified.

Period 1787-1805

(*For facsimile of impressed mark* ADAMS, *and other marks, see page* 39)

No. of Specimen	Ware	Description	Mark	Owner
1	Pale or Medium Blue Printed	Plate, 10in. In the centre, a basket of fruit with pheasant sitting on top of handle; beyond, four medallions containing Japanese subjects. Edged with narrow border; medallioned ground work. Mark impressed.	ADAMS	Mrs. Burrows, Timperley
2	Do.	Plate, 8in., as No. 1. Mark impressed.	ADAMS	Hanley Museum
3	Do.	Dish, 20½in. Do. Mark impressed. (*Illustrated, plate x*)	ADAMS	Russell Allen
4	Do.	Pair Dishes, 20½in. Do. (Very fine.) Mark impressed.	ADAMS	J. F. Mosley
5	Do.	Dish, 9in. Do. Mark impressed.	ADAMS	Mrs. Burrows
6	Do.	Dish, 17in. Do. Mark impressed.	ADAMS	Tunstall Museum

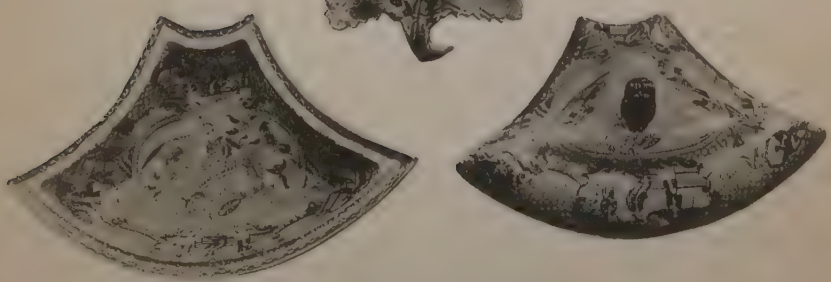


List No. 273. Sauce Tureen
Cream Ware. Blue Edged

List No. 11. Oval Sucrier
Cream Ware, Enamelled

List No. 267. Salad Bowl. Blue Printed
10¾in. long

List No. 8
Sweetmeat Tray
Blue Printed



List No. 7. Triangular Supper Dish and Cover
Blue Printed
13in. long

Transfer Printed Ware—Greengates

No. of Specimen	Ware	Description	Mark	Owner
7	Pale or Medium Blue Printed	Triangular Supper Dish (part of a set to form the old style centre ring), same pattern as No. 1. 13in. diameter at widest part. Lion's head knob in blue. Mark impressed. (*Illustrated, plate xi*)	ADAMS	Tunstall Museum (from Lady Cholmeley's Coll., Whitby Abbey House)
8	Do.	Pair Sweetmeat Trays. Do. In form of an ivy leaf. (1787 period.) Mark impressed. (*Illustrated, plate xi*)	ADAMS	G. F. Cox
9	Do.	Twelve Soup Plates. Border of anemones, &c. Centre: seaweed, &c. (1787 period.) 9¾in. Mark impressed. (*Illustrated, plate ix*)	ADAMS	James Ellis, Scarborough
10	Do.	Part of a Dinner Service as No. 9. Octagonal dishes, sauce-boats with shell-shaped handles. Mark impressed.	ADAMS	W. A. Evelyn, M.D.
11	Cream Ware Enamelled	Oval Sucrier. Two handles; each side three panels surrounded by blue and green decoration. Centre panel has classic urn painted in colours, and the others have raised figures. (1780 period.) Mark impressed. (*Illustrated, plate xi*) (*This specimen is illustrated in "Old English Pottery," by Mr. and Mrs. Freeth.*)	Adams & Co.	Mr. and Mrs. Freeth

Stone Wares of the finest quality. Burslem & Greengates.

Period 1780-1805

No. of Specimen	Ware	Description	Mark	Owner
12	Cream Stone	Pair Circular Wine Coolers or Ice Pails. Bacchanalian boys pulling forward ram with ropes, &c. Reverse: A picnic party of man, old woman, and boy, in English rustic dress; the man smoking, the woman and boy boiling food in a large pot. Band of brown glaze at top and bottom; old Sheffield plated rim and cover and ring handles. Height, 7in. Diameter, 9in. Mark impressed. (*Illustrated, plate xiii*)	ADAMS	Lord Tweedmouth
13	Do.	Oval-shape Wine Cooler. Subject reliefs representing Cupid Asleep, with nymphs, &c.; and reverse, Cupid Bound. (Late period, probably 1803-4.) Extreme length, 12¾in. Height, 6⅝in. Mark impressed. (*Illustrated, plate xiii*)	ADAMS	Captain Herbert Durell Terry
14	Do.	Circular Jug. Relief of coursing subject. Bordered from neck with grass and ivy; fluted base by engine lathe; brown glazed neck only. Silver rim by Thos. Law & Co. (Fine specimen.) Height, 9⅝in. Mark impressed. (*Illustrated, plate xiii*)	ADAMS	G. F. Cox

No. of Specimen	Ware	Description	Mark	Owner
15	Cream Stone	Similar to No. 14, but oval shape. Same coursing subject. Leafage at base; brown glazed neck and foot. Hall marked silver rim, Thos. Law & Co. (Later period, possibly 1803-4.) Height, 11½in. Mark impressed.	ADAMS	Miss Gayleard, Kingston, Jamaica
16	Do.	Circular Jug. Reliefs of Venus and Cupid, female representing Plenty, &c., upon granulated ground. Corn border from neck; fluted base; brown glazed neck and foot. Handle terminates in a root of a tree. (Earlier period, probably *circa* 1780. Burslem pottery.) Fine specimen. Height, 7in. Mark impressed. (*Illustrated, plate viii*)	ADAMS	Dr. Sidebotham
17	Do.	Oval Shape Jug. Reliefs of an archery tournament, early 18th century; ladies shooting at a target in a field. Brown glaze neck and foot; leafage, &c., at base. (Later period, probably 1803-4.) Height, 7⅞in. Mark impressed.	ADAMS	Bethnal Green Museum
18	Do.	Jug. Reliefs of a Silenus bound by Cupids, tree, &c.; acanthus leafage from base; brown glaze neck and foot. Height, 10¾in. Mark impressed.	ADAMS	Dublin Museum of Science and Art
19	Do.	Jug. Reliefs of men of the period (eighteenth century) playing skittles (figures leaning). Dark chocolate glazed neck only. Height, 8in. Mark impressed.	ADAMS	General Terry

No. of Specimen	Ware	Description	Mark	Owner
20	Cream Stone	Similar specimen. Black glazed neck. Height, 9in. Mark impressed.	ADAMS	John S. Mawson
21	Do.	Similar Jug to No. 19, but brown glazed neck and foot. Sheffield plate cover with monogram on top: "W.S. 1804." At lip: Clasped hands, and "Here's to you, Brother." Height, 9in. Mark impressed.	ADAMS	C. Tonge
22	Do.	Jug. Reliefs of Cupids, &c. Brown glazed neck, &c. Sheffield plate rim, &c. Mark impressed.	ADAMS	Birmingham Museum and Art Gallery
23	Do.	Jug. Reliefs of dancing figures, six females, two males, and two cloven-footed Silenus—coronation scene; fluted base; black glazed neck and handle. Sheffield plate mount and hinged cover. Height, 6½in. With cover, 7¾in. Mark impressed. (*Illustrated, plate xii*)	ADAMS	Rev. A. L. Willett
24	Do.	Jug. Subject relief: Death of an aged Silenus; female figure and seven Cupids. Reverse: "Learning"; Cupid with book; two Cupids and goat. Fluted base; black glazed neck and foot; grass and ivy border from neck. Height, 7in. Mark impressed.	ADAMS	Burslem Museum (Thomas Hulme)

LIST No. 88. MUG
7in. high

LIST No. 28. JUG
6½in. high

LIST No. 80. JUG
11in. high

LIST No. 46. JUG
9¼in. high

FINE STONE WARE

With Old Silver and Sheffield Plate Mounts

No. of Specimen	Ware	Description	Mark	Owner
25	Cream Stone	Similar specimen. Corn border at neck; handle terminating in the form of a root of a tree. Mark impressed.	ADAMS	Captain H. D. Terry
26	Do.	Similar specimen. Height, 6½in. Mark impressed.	ADAMS	General Terry
27	Do.	Similar to No. 24. Old silver rim. Height, 8in. Mark impressed.	ADAMS	Mrs. del Strother
28	Do.	Similar to No. 24. Mark impressed.	ADAMS	Charles A. Jones (Beckenham)
29	Do.	Similar to No. 24.	ADAMS	Mrs. Twemlow
30	Do.	Jug. Subject relief: Bacchanalian boys dragging forward a goat. Reverse: Plenty, Truth, &c., &c.; the whole possibly representing Harvest Home. Old Sheffield plate rim and cover. Total height, 11in. Mark impressed. (*Illustrated, plate xii*)	ADAMS	Francis Bennett Goldney (Royal Museum, Canterbury)
31	Do.	Similar to No. 30. Height, 9¼in. With cover, 11in. Mark impressed.	ADAMS	Tunstall Museum
32	Do.	Similar to No. 31. Mark impressed.	ADAMS	Mrs. Marriage
33	Do.	Similar to No. 32. Mark impressed.	ADAMS	Mrs. H. Sutton (Kelham Hall)

No. of Specimen	Ware	Description	Mark	Owner
34	Cream Stone	Jug. Subject relief: Roman warrior; Cupid and quiver; the Power of Love, &c. Corn border from neck; light brown neck and foot. Height, 5¼in. Mark impressed.	ADAMS	Tunstall Museum
35	Do.	Jug. Subject relief: Triumph of Bacchus, &c. Fluted base; brown glazed neck and foot; corn border at shoulder. Sheffield plate rim. Height, 9½in. Mark impressed.	ADAMS	Captain Herbert D. Terry
36	Do.	Jug. Two boys with bow and arrow. Reverse: Boy fondling lion. Fluted base; black glazed neck and foot; handle terminating in a root of a tree. Sheffield plate rim and cover. Height, 5¼in. Mark impressed.	ADAMS	J. Hodgkin
37	Do.	Mug. Subject relief of a band of musicians, one of them reading from a book, drum on ground, &c., &c. Fluted base; band of brown glaze at top, surmounted with old silver rim. Height, 6⅞in. Mark impressed.	ADAMS	Rev. A. L. Willett
38	Do.	Mug. Subject reliefs of drinking scenes. Brown glazed band above, and Sheffield plate rim; fluted base. Height, 7in. Mark impressed. (*Illustrated, plate xii*)	ADAMS	Sir Thornley Stoker (Dublin)
39	Do.	Mug similar to No. 38. Reliefs of musician, satyrs, and bacchantes. Height, 7½in. Mark impressed.	ADAMS	Dublin Museum of Science and Art

No. of Specimen	Ware	Description	Mark	Owner
40	Cream Stone	Mug similar to No. 38. Reliefs of drinking scenes, &c. Height, 6¾in. Mark impressed.	ADAMS	Mrs. Garrett, R. Pier, New York
41	Do.	Mug similar to No. 38. The Triumph of Bacchus. Reverse: Silenus and bacchanals, &c. Sheffield plate rim threaded to match threaded brown glazed band. Height, 6¾in. Diameter, 5in. Mark impressed.	ADAMS	William Fraser (Newry)
42	Do.	Pair Mugs. Reliefs of drinking scenes on one; and the other, aged Silenus whom female is endeavouring to arouse. Fluted base as usual; brown glazed band, and Sheffield plate rims. Height, 4½in. Mark impressed.	ADAMS	Mrs. Marriage
43	Do.	Mug similar to No. 41. Subject: The Triumph of Bacchus. Height, 7in. Mark impressed.	ADAMS	Robert Day, F.S.A.
44	Do.	Mug similar to No. 41. Four Bacchanalian boys, one leading forward a goat, &c. Height, 6in. Mark impressed.	ADAMS	F. G. S. Holbrooke (Bladon Castle)
45	Cane Ware	Mustard Pot. Dark chocolate glazed neck. Subject relief: The Infant Academy, after Sir Joshua Reynolds, P.R.A. Sheffield plate rim and cover. Height, 4in. Mark impressed.	ADAMS	Captain H. D. Terry

No. of Specimen	Ware	Description	Mark	Owner
46	Cream Stone	Jug. Picnic party: old woman and boy, the former boiling a pot; also, man with pipe, woman and child. On the floor is teapot, sugar basin, sundry cups and saucers, knife, loaf of bread (also, donkey, trees, &c.) Grass border at neck; brown glazed neck and foot. Height, 9¼in. Mark impressed. (*Illustrated, plate xii*)	ADAMS	C. Tonge

List No. 14. Jug
9⅝in. high

List No. 12. Circular Wine Cooler
7in. high. 9in. dia.

List No. 13. Oval Wine Cooler
12¾in. long

FINE STONE WARE

With Old Silver and Sheffield Plate Mounts

A List of

Vases, Plaques, Medallions, &c., in various Coloured Jasper

the Production of

Adams of Greengates, in the County of Stafford, identified.

Period 1787-1805

(*For facsimile of impressed mark* ADAMS, *and other marks, see page* 39)

No. of Specimen	Ware	Description	Mark	Owner
47	Blue Surface Jasper	Oviform Vase and Cover, large white handles with snakes' heads. Female figures, &c., in relief—emblems of Arts and Sciences. Reverse: Sacrifice to Diana. Scroll ornament and leafage. Height, 9in. Plinth, 4½in. diam. Mark impressed. (*Illustrated, plate xix*)	ADAMS	The Earl Spencer, K.G., &c.
48	Do.	Similar Vase in all respects to No. 47, except goat's head in centre with wreaths from its mouth,* instead of the female figures. Height, 9¼in. Mark impressed. **This decoration in the "Adam" style is shown on the cover of this volume.*	ADAMS	W. H. Goss, F.G.S.
49	Do.	Globular Vase and Cover upon square pedestal. Convolvulus borders on vase and cover, narrow leafage, in sets of three, from base. Female figures, emblematical of the seasons, and borders upon pedestal. Total height, 13¼in. Mark impressed. (*See frontispiece*)	ADAMS	G. F. Cox

No. of Specimen	Ware	Description	Mark	Owner
50	Blue Surface Jasper	Pair Square Pedestals, similar to the foregoing, mounted in ormolu as candelabra. Height, 4¼in. (pedestal). Mark impressed.	ADAMS	Robert Day, F.S.A.
51	Do.	Similar pair, but different border edging. Mark impressed.	ADAMS	Mrs. Pearn
52	Do.	Pair Globular Vases, Covers, and Pedestals, similar to No. 49, but instead of the convolvulus borders, four figures (½in.) enclosed in medallions of wide scroll work. Height, 9¼in. Mark impressed.	ADAMS	C. W. Timmis
53	Do.	Do. do. And one as No. 54. Mark impressed.	ADAMS	George H. Porter
54	Do.	Bell-shape Vase upon Pedestal, as No. 49. Leafage in sets of three and scroll work on vase. Mark impressed.	ADAMS	C. W. Timmis
55	Do.	Pair Oviform Vases, Covers, and Pedestals, similar to No. 49 as regards the pedestals, but the vases fluted towards the base with narrow borderings, rosettes, &c. Height, 9¼in. Mark impressed.	ADAMS	Tunstall Museum (from Gordon Coll.)

No. of Specimen	Ware	Description	Mark	Owner
56	Blue Surface Jasper	Amphora Vase and Pedestal (the latter as No. 49). The former has subjects in relief of Cupid Disarmed; and reverse, two females embracing. Floral ornaments at the two sides. Each subject in archway and columns, bordered above with the interlacing circles between raised welts. Leafage from base. Height, 14in. Mark impressed.	ADAMS	Maurice Spero
57	Blue Solid Jasper	Pot-Pourri Vase, Perforated Cover and Stopper. Tall leafage and lily ornament from base. Similar leafage on foot and cover, bordered towards the top with the interlacing circles. Height, 11in. Mark impressed.	ADAMS	Holburne Art Museum, Bath
58	Do.	Similar Vase in all respects to No. 57. Height, 8⅝in. Mark impressed. (*Illustrated, plate xx*)	ADAMS	Tunstall Museum (from Miss Julia Boyd's Coll.)
59	Do.	Similar Vase in all respects to No. 57. Height, 9in. Mark impressed.	ADAMS	James Clare
60	Do.	Do. do. Height, 8in. Mark impressed.	ADAMS	George H. Porter

No. of Specimen	Ware	Description	Mark	Owner
61	Blue Surface Jasper	Oviform Vase, tall handles in white jasper. Relief on one side of Aurora; and reverse, Aphrodite driving the Dolphins. Leafage and bullrush from base, leafage and bullrushes at foot and at neck cut through with beading. Leafage also at shoulder. Height, 11¼in. Mark impressed. (Later period; probably 1802)	ADAMS	Rev. A. L. Willett
62	Do.	Pair of Oviform Vases and Covers, similar to No. 61. Tall handles in white jasper. Relief on one side of Apollo crowning Virtue (modelled by Adams after Angelica Kauffman); reverse, Venus, Adonis, and Cupid. Companion Vase has reliefs of Female, dancing Cupid on her foot, after Lady Templeton; reverse, Charlotte at the Tomb of Werther. Both have leafage and bullrushes from base upon granulated ground, the same leafage, &c., at foot and shoulder, cut through with beading. Heights, each 8in. Mark impressed.	ADAMS	British Museum (Franks' Coll.)
63	Do.	Similar to No. 62, no handles. Subjects: Zeus with Hebe ministering; Chronos; Æsculapius, the God of Healing; and Apollo. Height, 7in. Mark impressed.	ADAMS	Louis Jahn

LIST No. 215 (SEE ALSO LIST No. 62)

OVIFORM VASE

13¼in. high

BLUE AND WHITE JASPER

No. of Specimen	Ware	Description	Mark	Owner
64	Blue Surface Jasper	Oviform Vase, festoons in white relief, raised medallions, one each side, in dark shade of blue (white edge), and small figures in white relief thereon; beading at top, acanthus from neck; leafage and lily from base upon granulated ground; leafage and border on foot. Horn shape handles with white decoration in relief. Height, 11in. Mark impressed. (*Illustrated, plate xvii*)	ADAMS	Castle Museum, Nottingham (Felix Joseph Coll.)
65	Pale Blue Solid Jasper	Oviform Vase, tall leafage and lily from base, acanthus border above, leafage at neck, fluted handles, white sprays in relief. Height, 8¼in. Mark impressed.	ADAMS	Tunstall Museum
66	Do.	Similar to No. 65. Romanesque border above the tall leafage and lily. Height, 8¼in. Mark impressed. (*Illustrated, plate xv*)	ADAMS	Tunstall Museum (from Madame de Falbe's Coll.)
67	Do.	Do. do. Mark impressed.	ADAMS	Sir Richard Temple, Bart.
68	Dark Blue Solid Jasper	Do. do.	ADAMS	Sir Richard Tangye, K.B. (lent to the Birmingham Museum and Art Gallery)

No. of Specimen	Ware	Description	Mark	Owner
69	Dark Blue Solid Jasper	Tripod and Vase and Cover (vase within tripod). Cameo decoration, tall leafage and lily upon granulated ground. Supports of tripod have ring and other borders tapering as they reach their extremity. Upper portion of vase fluted and bordered. Cover decorated with convolvulus and leafage, and reverses as candelabra. Fluted cup for candle, leafage, &c. Foot fluted and bordered. Height of vase with lid, 10¾in. Height of vase as candelabra, 12in. Width at base, 6½in. Mark impressed. (*Illustrated, plate xviii*)	ADAMS	Thomas Boynton, F.S.A.
70	Dark Blue Surface Jasper	Vase of Greek form. Handles in white jasper, terminating with goats' heads. Convolvulus border round centre; below, fluting alternately white, with leafage. Height, 6in. Mark impressed. (*Illustrated, plate xx*)	ADAMS	M. Tomkinson
71	Do.	Do. do.	ADAMS	Edwin Hewitt
72	Black Surface Jasper	Bottle-shape Vase (cover missing). Leafage, &c., at top; below, borders of Greek key, ring and star between white welts, striking from which are vertical branches; further borders; curling acanthus leafage from base; bordered at foot. Height, 10⅛in. Mark impressed. (*Illustrated, plate xx*)	ADAMS	Boston Museum of the Fine Arts, Massachusetts, U.S.A.

No. of Specimen	Ware	Description	Mark	Owner
73	Dark Blue Solid Jasper	Carchesian-shape Loving Cup and Cover; two handles. Subjects: Sacrifice to Diana. Reverse: Pysche and Doves, Pysche holding up Cupid's bow and quiver, which he is trying to regain, and Pysche feeling the point of Cupid's dart. Above, border of interlacing circles between raised welts, fluted towards base. Cover decorated with leafage and same border as on cup. Height, 8¼in. Mark impressed. (*Illustrated, plate xix*)	ADAMS	S. J. Da Costa
74	Do.	Do. do.	ADAMS	Robert Day, F.S.A
75	Do.	Similar to No. 73. Subjects: Female figures, &c., emblematical of the Arts and Sciences. Reverse: Sacrifice to Diana. Larger handles (cover missing). Height, 5¾in. Mark impressed. (*Illustrated, plate xix*)	ADAMS	Burslem Museum (Thomas Hulme Coll.)
76	Do.	Do. do.	ADAMS	Sheffield Museum
77	Pale Blue Solid Jasper	Similar to No. 75. Subjects: Venus and Cupid. Height, 4¾in. Mark impressed.	ADAMS	Tunstall Museum (from the Johnstone-Stuart Coll.)
78	Do.	Do. do.	ADAMS	Sheffield Museum

No. of Specimen	Ware	Description	Mark	Owner
79	Pale Blue Solid Jasper	Ewer-shape Vase, square plinth, fluted neck edged with small rosette border, acanthus leafage; interlacing circle border; females with wreaths of flowers, &c. Handle terminating with ram's head in white relief. Height, 10½in. Mark impressed (partly erased). (*Illustrated, plate xv*)	ADAMS	Maurice Spero
80	Pale Cane	Flower Vase and Perforated Lid. Romanesque border and reliefs of the common fern in pale blue. Height, 4⅞in. Mark impressed.	ADAMS	Mrs. Baron Webster
81	Do. Canary Colour	Similar to No. 80, with reliefs in olive green. Height, 4in. Mark impressed.	ADAMS	Burslem Museum (Thomas Hulme)
82	Olive Green Surface Jasper diced in Lilac and Olive	Circular Flower Vase and Holder. Scalloped edge, diced in lilac and olive; quatrefoils in white relief on the lilac squares; above, acanthus (lily) ornament in white relief on the olive ground. Saucer diced to match, but with larger squares, scalloped edge filled in with Greek honeysuckle in white. Vase—Height, 4¾in. Mark impressed.	ADAMS	Mrs. Garrett R. Pier (New York)
83	Pale Blue Surface Jasper	Similar to No. 82. Diced in blue and white, quatrefoils on white in dark shade of blue between vertical rows of white leafage; bordered twice above and twice below. Height, 4¾in. Mark impressed. (*Illustrated, plate xx*)	ADAMS	Tunstall Museum

LIST No. 79
EWER-SHAPE VASE
10½in high

LIST No. 66
OVIFORM VASE
8¼in. high

No. of Specimen	Ware	Description	Mark	Owner
84	Pale Blue Solid Jasper	Square-shaped Bouquetière. Bas-relief of four subjects, one each side, Sacrifice to Peace, females and Cupid, &c. (claw and ball feet missing), grass border. Height, 5in. Mark impressed (partly erased).	ADAMS	Dr. H. P. Blackmore
85	Dark Blue Surface Jasper	Pair of Bulb Pots. Subjects: Females sacrificing, &c. Wide scroll leafage from base, and scroll border at top, and bordered round centre. Height, 5in. Mark impressed. (*Illustrated, plate xxviii*)	ADAMS	Rev. Benjamin Adams, Fritton Rectory
86	Do.	Do. do.	ADAMS	Mrs. Keen
87	Do.	Do. do.	ADAMS	Edward Allen
88	Do.	Do. do.	ADAMS	Thomas A. C. Attwood, M.A.
89	Do.	Circular Jardinière. Four female figures emblematical of the Seasons, and female figure emblematical of Astrology, each in an archway divided by columns; bordered above and below. Saucer to match. Height, 6½in. Mark impressed. (*Illustrated, plate xxvii*)	ADAMS	Sir Richard Tangye, K.B. (lent to the BirminghamMuseum and Art Gallery)
90	Do.	Similar to No. 89. Five female figures as follows: one with horn; with double trumpet; with torch; with tambourine; and with basket of fruit. Divided as No. 89. Height, 5¾in. Mark impressed.	ADAMS	William C. Lintott

No. of Specimen	Ware	Description	Mark	Owner
91	Dark Blue Surface Jasper	Pair similar to No. 89. Figures under archways as follows: Thalia, the Muse of Comedy; Calliope, Muse of Epic Poetry; Euterpe, Muse of Lyric Poetry; Apollo Musagaetes; and Urania, Muse of Astronomy. Height, 4⅝in. Mark impressed.	ADAMS	Mrs. Nettlefold
92	Do.	Do. do. Height, 5½in. Mark impressed.	ADAMS	Do.
93	Pale Green Surface Colour Jasper, also Blue and Pink	Cylindrical Pedestal or Drum for mounting in ormolu. Two large oblong oval medallions in dark blue upon pale green field with reliefs in white from the Sacrifice to Peace; also two upright ovals in pink with reliefs in white of Muses, &c.; bordered above with circle and square, and below with laurel leaves between raised white beading. Height, 3⅝in. Mark impressed. (*Illustrated, plate xvi*)	ADAMS	Dr. Edgar Willett, Cavendish Sq., W.
94	Blue Surface Jasper	Drum. Reliefs of classical subjects in white of various sacrificial scenes between inverted acanthus, bordered above with circle and square, and below with laurel, &c., between raised white beading. Height, 2⅝in. Mark impressed.	ADAMS	Castle Museum, Nottingham (Felix Joseph)
95	Pink Surface Jasper	Do. do. (*Illustrated, plate xvi*)	ADAMS	Do.

No. of Specimen	Ware	Description	Mark	Owner
96	Blue Surface Jasper	Pair similar to No. 94.	ADAMS	Henry Willett (Brighton)
97	Do.	Similar to No. 94.	ADAMS	Dublin Museum
98	Do.	Do. do.	ADAMS	Edinburgh Museum
99	Do.	Do. do.	ADAMS	Memorial Hall, Philadelphia, U.S.A. (Bloomfield-Moore Coll.)
100	Do.	Do. do. (Set up as lustres)	ADAMS	Burslem Museum (Hulme Coll.)
101	Do.	Do. do.	ADAMS	Dr. Edgar Willett
102	Do.	Do. do.	ADAMS	Dr. R. Sydney Marsden
103	Do.	Do. do.	ADAMS	F. L. Harris, M.P. (Camilla Lacey)
104	Do.	Do. do.	ADAMS	Miss Tiffin (Salisbury)
105	Do.	Do. do.	ADAMS	Miss Hodding (Salisbury)
106	Do.	Do. do.	ADAMS	Rev. F. W. Young

No. of Specimen	Ware	Description	Mark	Owner
107	Blue Surface Jasper	Pair Drums. Venus and Cupid at an urn, &c., without the inverted acanthus; same borderings as No. 94. Height, 3in. Mark impressed. (*Illustrated, plate xvi*)	ADAMS	Frederick Leverton Harris, M.P. (from Alexander Wylie Coll.)
108	Do.	Pair as Lustres. Reliefs of Venus Bound, Cupids with scroll and lyre, &c.; bordered above and below with interlacing circles (without raised bands). Height, 2⅜in. Mark impressed.	ADAMS	Mrs. Brodie
109	Do.	Similar to No. 108.	ADAMS	Captain Herbert D. Terry
110	Do.	Pair ditto, set up as lustres. Height, 2¼in.	ADAMS	William C. Hopwood
111	Dark Blue Surface Jasper	Similar to No. 108. (*Illustrated, plate xvi*)	ADAMS	Tunstall Museum
112	Blue Surface Jasper	Pair. Reliefs of four figures sacrificing, separated by foliage; bordered above with rosettes, and below with hyacinth. Height, 2½in. Mark impressed. (*Illustrated, plate xvi*)	ADAMS	Victoria and Albert Museum, South Kensington (Jodrell Coll.)

List No. 111
2¾in. high

List No. 113
2½in. high

List No. 93
3⅝in. high

List No. 107
3in. high

List No. 95
2⅝in. high

List No. 112
2½in. high

BLUE, PINK, PALE GREEN, OLIVE GREEN, AND BLACK DRUMS FOR SETTING IN ORMOLU

For the various arrangements of colours see the descriptions under Nos. quoted

No. of Specimen	Ware	Description	Mark	Owner
113	Olive Green and Blue Surface and White Jasper	Pair. Olive green field; four medallions bordered with beading, &c., in blue surface colour; reliefs of female figures emblematical of the Seasons; bordered above and below as No. 93. Height, 2½in. Mark impressed. (*Illustrated, plate xvi*)	ADAMS	W. L. Chew (HankelowCourt)
114	Blue Surface Jasper	Tablet. Cameo decoration in white of Diana resting after the chase, in very high relief. 18in. × 9in. Mark impressed. (*Illustrated, plate v*)	W. ADAMS & CO.	The late J. J. Bagshawe (illustrated in Wm. Chaffers' "Keramic Gallery," plate CLXXIV, page 197)
115	Blue Surface Jasper each side, White edges	Oblong Oval Plaque. Bas-relief, two male and two female figures. 4in. × 5¼in. Mark impressed.	ADAMS	Belfast Art Gallery (Grainger Coll.)
116	Do.	Oblong Oval. Relief of Venus with lyre, Cupid with scroll, and attendant Cupid. 3¼in. × 2⅜in. Mark impressed.	ADAMS	Dublin Museum of Science and Art
117	Do.	Oblong Oval Plaque. Relief of two warriors and female. 5in. × 4⅛in. Mark impressed.	ADAMS	Holburne Museum, Bath
118	Do.	Oblong Oval. Venus and Cupid at an urn. 4¾in. × 3⅝in. Mark impressed.	ADAMS	Tunstall Museum

No. of Specimen	Ware	Description	Mark	Owner
119	Blue Surface Jasper each side, White edges	Upright Oval. Bust of Shakespeare. 3in. × 2¼in. Mark impressed. (In ebony frame, with the following inscription on back :— McKenzie, Portrait Modeller and Print Seller, No 4 Walker's Court, near Berwick Street, Soho. &c. &c.) (*Illustrated, plate xxvi*)	ADAMS	Maurice Spero
120	Do.	Upright Oval. Bust of Lord Nelson. 4½in. × 3½in. Mark impressed. (*Illustrated, plate xxvi*)	ADAMS	Mrs. Hancock (now in Tunstall Museum)
121	Do.	Eight Medallions, square cut corners, set up in a bracelet. Cameo in white of classical subjects; polished edges by the lapidary. Medallions, ¾in. across. Bracelet, 8in. in length. Mark impressed. (*Illustrated, plate xxix*)	ADAMS	Miss Napier (lent to the Tunstall Museum)
122	Do.	Upright Oval Cameo, polished edges. Relief, draped female figure about to place laurel wreath on bust mounted upon a pedestal. 1⅞in. × 1½in. Mark impressed.	ADAMS	Arthur Hurst

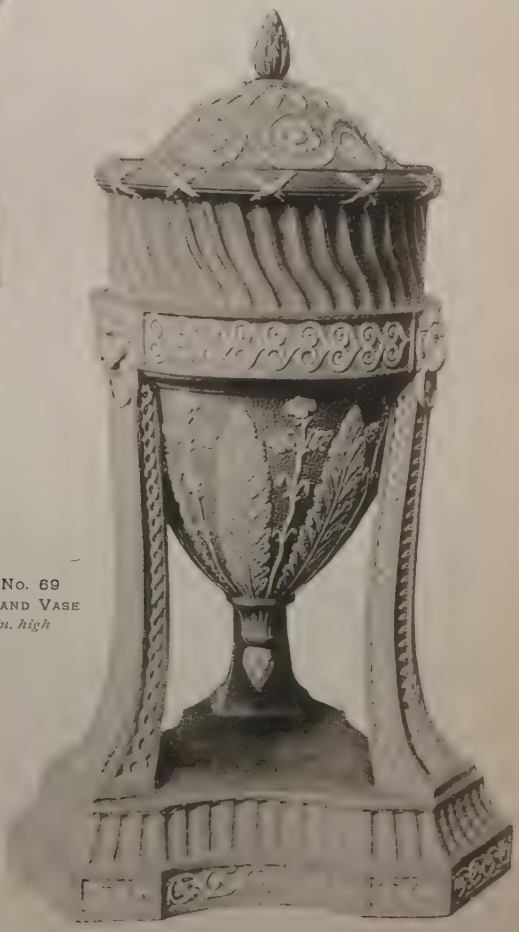
No. of Specimen	Ware	Description	Mark	Owner
123	Blue Surface Jasper each side, White edges	Pair of Upright Oval Cameos, polished edges, set in old filigree silver. Subjects: Erato and Hygeia. (Forms clasp for necklet or waist belt.) Jasper $\frac{5}{8}$in. × $\frac{7}{16}$in. Mark impressed. (*Illustrated, plate xxix*) *Mounts probably by Boulton & Watt.*	ADAMS	George Henry Vize
124	Tri-coloured Jasper	Oval Cameo. Relief in white. Mark impressed.	ADAMS	Sir Richard Tangye, K.B. (lent to the Birmingham Museum and Art Gallery)
125	Blue Surface Jasper, also Tri-coloured, &c.	Collection of Cameos, with white figures of classical subjects in relief; polished edges. Mark impressed.	ADAMS	Rev. Benjamin Adams
126	Do.	Do. do. Mark impressed.	ADAMS & CO.	Do.
127	Dark Blue Surface Jasper	Do., upright oval; polished edges. Mark impressed.	ADAMS	Tunstall Museum (from Miss Helen Adams Coll.)
128	Do.	Collection of Cameos, as No. 125. Mark impressed.	ADAMS	Mrs. Pearn

No. of Specimen	Ware	Description	Mark	Owner
129	Pale Blue Surface Jasper	Upright Oval Cameo; polished white edges. Cupid and scroll, &c. Mark impressed.	ADAMS	Rev. F. W. Young
130/1	Dark Blue Surface Jasper	Four Round and Oval Cameos similar to No. 127, with varied subject reliefs. Mark impressed. (*Illustrated, plate xxix*)	ADAMS	George Davies
132	Brown, Blue, and White Jasper	Upright Oval Cameo, set as brooch. Relief in centre of Apollo with lyre, upon brown surface colour, bordered with leafage upon blue field. Mark impressed.	ADAMS	Mrs. A. Bovill, Puerto de la Cruz, Teneriffe

List No. 64. Vase
11in high
BLUE AND WHITE JASPER

List No. 234. Vase
10in. high
BLACK AND WHITE JASPER

LIST No. 225
OVIFORM VASE
16½in. high



LIST No. 69
TRIPOD AND VASE
10¾in. high

BLUE AND WHITE JASPER

LIST No. 73
CARCHESIAN-SHAPE LOVING CUP AND COVER
8¼in. high

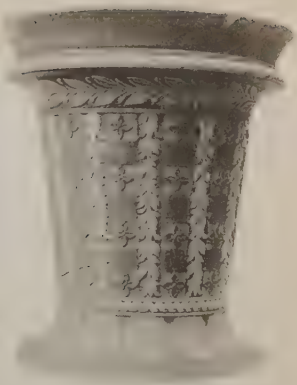
LIST No. 75
CARCHESIAN-SHAPE LOVING CUP
5¾in. high

LIST No. 47
OVIFORM VASE AND COVER
9in. high

BLUE AND WHITE JASPER

LIST NO. 70. VASE
6in. high

BLUE AND WHITE JASPER



LIST NO 83. FLOWER VASE
4¾in. high

BLUE AND WHITE JASPER

LIST NO. 72. VASE
10¼in. high (without cover)

BLACK AND WHITE JASPER

LIST NO. 68. POT-POURRI VASE
8¾in. high

BLUE AND WHITE JASPER

ONE OF THE CASES OF EIGHTEENTH CENTURY ADAMS WARE AT THE TUNSTALL MUSEUM, IN THE COUNTY OF STAFFORD
GATHERED FROM NOTABLE COLLECTIONS

SOME ORIGINAL ADAMS JASPER

by William Adams

List No. 188. Cream Ewer
2¾ in. high

List No. 149. Sucrier and Cover
5in. high

List No. 178. Jug
7¼ in. high

List No. 148. Teapot
5in high

List No. 166. Teacup
2¾ in. high

LIST No. 137. SUCRIER
1½in. high

LIST No. 137. CREAM EWER
3⅝in. high

LIST No. 137. OVAL TEAPOT
5½in. high

LIST No. 171. EGG CUP
3⅛in. high

LIST No. 186. BOWL
6½in. dia.

BLUE AND WHITE JASPER

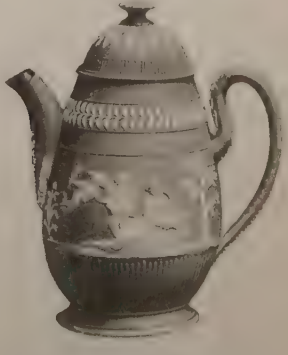
DÉJEÛNER CABINET PIECES

List No. 163. Cream Ewer

List No. 162. Oval Sucrier
(Cover missing)

List No. 161. Oval Teapot
7in. high

List No. 164
Oblong Octagon Teapot
6¼in. high



List No. 169
Vase-Shaped Coffee Pot
8½in. high

Déjeûner Cabinet Pieces.

No. of Specimen	Ware	Description	Mark	Owner
133	Dark Blue Solid Jasper	Oval Teapot. Reliefs of Ulysses stopping the Chariot of Victory, &c.; above, narrow Romanesque border; below, wide Romanesque border. Shoulder slightly protrudes; finished with narrow border; also bordered round mouth, &c.; sprays on shoulder, &c. Circular cover surmounted with white swan. Height, 5½in. Mark impressed.	ADAMS	G. F. Cox
134	Do.	Sucrier to match No. 133. Reliefs of Venus Bound, Cupid Disarmed, &c. (The whole of the top of the sucrier is one piece and forms the lid.) Height, 4½in. Mark impressed.	ADAMS	Do.
135	Do.	Cream Ewer to match Nos. 133 and 134. Relief of Ulysses stopping the Chariot of Victory, &c. Height, 3⅝in. Mark impressed.	ADAMS	Do.
136	Do.	Circular Bowl to match Nos. 133-135, and same relief work. Diameter of Bowl, 6½in. Mark impressed. (*Illustrated, plate xxiii*)	ADAMS	Do.

No. of Specimen	Ware	Description	Mark	Owner
137	Dark Blue Solid Jasper	Set of Teapot, Sucrier, and Cream Ewer, similar to Nos. 133-135, but relief on teapot as follows: A Sacrifice to Ceres, Fame as an attendant priestess sending forth through her trumpet news of abundant harvest and vintage. Reverse: A Sacrifice to Peace. Mark impressed. (*Illustrated, plate xxiii*)	ADAMS	Colonel Harding (Hartsholme Hall)
138	Do.	Cream Ewer similar to No. 135. Mark impressed.	ADAMS	Stanley Pearson
139	Do.	Similar set to Nos. 133, 134, and 135. Fluting at base instead of floral Romanesque border. Handle on teapot as No. 146. Teapot—Height without lid, $3\frac{3}{4}$in. „ „ with lid, $4\frac{7}{8}$in. Sucrier „ without lid, 4in. „ „ with lid, $4\frac{1}{2}$in. Cream Ewer—Height, $3\frac{3}{4}$in. Mark impressed.	ADAMS	Liverpool Museum (Samuel Mayer)
139a	Do.	Similar Teapot to No. 137. Mark impressed.	ADAMS	Mrs. H. de C. Bellamy
140	Do.	Similar Sucrier to No. 137. Mark impressed.	ADAMS	Do.
141	Do.	Similar Teapot to No. 137. Mark impressed.	ADAMS	Miss Jessie A. Potter

Déjeûner Cabinet Pieces

No. of Specimen	Ware	Description	Mark	Owner
142	Dark Blue Solid Jasper	Similar set to No. 137, handle as No. 146. No swan on sucrier. Mark impressed.	ADAMS	Mrs. Pearn
143	Do.	Circular Sucrier and Cover, similar decoration to No. 133. Height, 5in. Mark impressed.	ADAMS	Hanley Museum
144	Pale Blue Solid Jasper	Circular Teapot. Reliefs of Poor Maria, from Stern's "Sentimental Journey," and the Reading Girl, on one side. Reverse: Female about to crown a bust with wreath on a mounted pedestal. Above, border of interlacing circles between raised welts; below, fluting by the engine lathe. Cover to match, fluted, and same border; band of white encircling blue knob. Height, 4⅛in. Mark impressed.	ADAMS	Mrs. Nettlefold
145	Do.	Sucrier to match No. 144. Height, 4⅝in. Mark impressed.	ADAMS	Do.
146	Dark Blue Solid Jasper	Circular Teapot similar to No. 144. Subject reliefs: Cupid Disarmed (Adams model), and females embracing; divided by inverted acanthus. Reverse: Apollo crowning Virtue, and two females; similarly divided. Handle projecting over upright moulding enclosing lid (safeguard whilst pouring). Height, 6½in. Mark impressed.	ADAMS	Mrs. Harding (Norton)
147	Do.	Similar Teapot to No. 146. Height, 6in. Mark impressed. (*Illustrated, plate vi*)	ADAMS	Hanley Museum

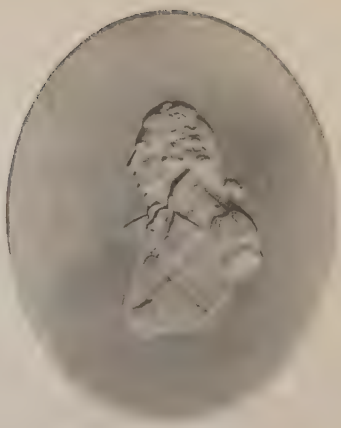
No. of Specimen	Ware	Description	Mark	Owner
148	Pale Blue Solid Jasper	Similar Teapot to No. 146. Subject reliefs : Two females and Cupid ; Apollo crowning Virtue. Reverse : the Reading Girl ; Charlotte at the Tomb of Werther ; between inverted acanthus. Height, 5in. Mark impressed. (*Illustrated, plate xxii*)	ADAMS	Burslem Museum (Thomas Hulme)
149	Do.	Circular Sucrier and Cover to match No. 148, &c. Various relief subjects. Mark impressed. (*Illustrated, plate xxii*)	ADAMS	Nottingham Museum (Felix Joseph)
150	Do.	Similar Sucrier to No. 149 (Cover missing). Charlotte at the Tomb of Werther ; the Infant Academy, after Sir Joshua Reynolds, P.R.A. ; &c. ; no inverted acanthus. Height, 3½in. Mark impressed.	ADAMS & CO.	Tunstall Museum
151	Dark Blue Solid Jasper	Similar Sucrier to No. 149. Leafage at base. Cover missing. Height, 3½in. Mark impressed.	ADAMS	Sheffield Museum
152	Pale Blue Solid Jasper	Teapot similar to No. 148. Mark impressed.	ADAMS	Boston Museum of the Fine Arts
153	Grey Blue Solid Jasper	Teapot similar to No. 148, with varying subject reliefs. Height, 6in. Mark impressed.	ADAMS	Holburne Museum, Bath

List No. 170. Chocolate Pot and Cover
9⅞in. high

List No. 167. Vase-Shaped Coffee Pot and Cover
8⅞in. high

PLATE No. XXVI

LIST No. 119
UPRIGHT OVAL MEDALLION
SHAKESPEARE
3in. × 2¼in.



LIST No. 120
UPRIGHT OVAL MEDALLION
NELSON
4⅛in. × 3½in.

LIST No. 189. BARREL-SHAPED JUG
8½in. high

Déjeûner Cabinet Pieces

No. of Specimen	Ware	Description	Mark	Owner
154	Dark Blue Solid Jasper	Teapot similar to No. 146. Subject reliefs: Endymion on the rock Latmos; Hebe and the Eagle; female sacrificing; and female and child. Height, 5¾in.	ADAMS	F. L. Harris, M.P.
155	Do.	Sucrier to match No. 154. Height, 4½in. Mark impressed.	ADAMS	Do.
156	Grey Blue Solid Jasper	Teapot and Sucrier similar to Nos. 154 and 155, with varying subject reliefs. Mark impressed.	ADAMS	Miss Worsley (from Coll. of John Taylor, F.R.S.)
157	Dark Blue Solid Jasper	Set of Teapot, Sucrier, similar to Nos. 148 and 149, with varying subject reliefs. Circular Cream Ewer with lip as No. 158. Height, 2¾in. Mark impressed.	ADAMS	Memorial Hall Museum, Philadelphia, U.S.A. (Bloomfield-Moore Coll.)
158	Do.	Cream Ewer similar to No. 157, with subject reliefs of Cupid and scroll, and Cupid and lyre, between inverted acanthus. Reverse: Bourbonnais shepherd, and Poor Maria, similarly divided. Height, 2¾in. Mark impressed. (*Illustrated, plate xxii*)	ADAMS	Castle Museum, Nottingham
159	Do.	Cream Ewer as No. 158. Mark impressed.	ADAMS	Dr. Edgar Willett

No. of Specimen	Ware	Description	Mark	Owner
160	Grey Blue Solid Jasper	Circular Teapot and Cover. Fluted base edged with interlacing circles at base, also at shoulder. Subjects in relief: Two boys lighting torches. Reverse: Cupid with quiver. Bordered on upright moulding enclosing cover. Cover decorated to match (early period). Height, 3½in. Mark impressed.	ADAMS & CO.	Tunstall Museum (from Avery Coll.)
161	Blue Solid Jasper	Oval Teapot. Subjects in relief: Venus bound between conventional palm trees. Reverse: Cupid Disarmed. Above, border of Greek honeysuckle, leafage, &c. Cover surmounted with swan, borders of flowers, &c. Height, 7in. Mark impressed. (*Illustrated, plate xxiv*)	ADAMS	A. E. Clarke, Wisbech
162	Dark Blue Solid Jasper	Sucrier to match No. 161. Subject reliefs: Venus and Cupid. (Cover missing.) Mark impressed. (*Illustrated, plate xxiv*)	ADAMS	The late Edwin Hewitt
163	Do.	Cream Ewer to match Nos. 161 and 162. Relief: Endymion on the rock Latmos, &c. Mark impressed. (*Illustrated, plate xxiv*)	ADAMS	Do.

Déjeûner Cabinet Pieces

No. of Specimen	Ware	Description	Mark	Owner
164	Dark Blue Solid Jasper	Oblong Octagon Teapot. Subjects: 1st panel: Venus and Cupid at an urn. 2nd panel: Classic urn. 3rd panel: Venus, Cupid, and lamb. 4th panel: Spout, with leafage, &c. 5th panel: Venus, Cupid, and bird. 6th panel: Classic urn. 7th panel: Venus with cornucopia, with attendant Cupid with basket of fruit. 8th panel: Handle bordered, &c. Cover surmounted with swan in white relief. Height, 6¼in. Mark impressed. (*Illustrated, plate xxiv*)	ADAMS	R. H. Cole (Endon)
165	Do.	Cream Ewer to match. 1st panel: Cupid with scroll. 2nd panel: Classic urn. 3rd panel: Cupid with lyre. 4th panel: Lip. 5th panel: Bourbonnais shepherd. 6th panel: Classic urn. 7th panel: Poor Maria. 8th panel: Handle. Height, 4in. Mark impressed.	ADAMS	Gurdon-Trumbull, U.S.A.
166	Dark Blue Surface Jasper	Straight-sided Cup and Saucer. Sacrifices to Demeter, Artemis, females offering libations, &c. Bordered above with Romanesque; saucer bordered to match. Height of Cup, 2¾in. Diameter of Saucer, 3¾in. Both Mark impressed. (*Illustrated, plate xxii*)	ADAMS	Robert Day, F.S.A.

No. of Specimen	Ware	Description	Mark	Owner
167	Dark Blue Solid Jasper	Tall Vase-shape Coffee Pot and Cover. Subjects: Female figures emblematical of the Seasons, divided by inverted acanthus; bordered above; leafage and stem from base; wreath on spout; dome shape cover; beaded knob. Height, 8⅞in. Mark impressed. (*Illustrated, plate xxv*)	ADAMS	Colonel Harding (Hartsholme Hall)
168	Do.	Similar specimen to No. 167. Mark impressed.	ADAMS	John H. Cole, Knypersley
169	Do.	Similar shape to No. 167. Subject reliefs: Pandora, and Cupids with box. Fluted base by engine lathe. Height, 8½in. Mark impressed. (*Illustrated, plate xxiv*)	ADAMS	Edwin Hewitt
170	Pale Blue Solid Jasper	Chocolate Pot and Cover. Subjects: Children at play, &c., after Lady Templeton. Bordered above with the interlacing circles between raised welts; base fluted, alternately with granulation; embossed lip. Height, 9⅞in. Mark impressed. (*Illustrated, plate xxv*)	ADAMS & CO.	G. F. Cox
171	Dark Blue Solid Jasper	Egg Cup. Leafage and lily ornament; bordered above with circle and square. Height, 3⅛in. Mark impressed. (*Illustrated, plate xxiii*)	ADAMS	G. F. Cox

LIST NO. 206. TANKARD
(Old Silver Mounts)
6¼in. high without mounts

LIST NO. 89. JARDINIÈRE AND SAUCER
6¼in. high

LIST No. 85. BULB VASE
5in. high

LIST No. 173. CANDLESTICK
5in. high

LIST No. 231. SCENT BOTTLE
Length 4in.

LIST No. 233
BELL PULL

LIST No. 177
TAPER STAND
5⅞in. dia.

BLUE AND WHITE JASPER

Déjeûner Cabinet Pieces

No. of Specimen	Ware	Description	Mark	Owner
172	Dark Blue Surface Jasper	Egg Cup similar to No. 171, but bordered with scroll ornament and bells. Sheffield plate rim. Height, 3⅞in.	ADAMS	Tunstall Museum
173	Do.	Pair Pillar Candlesticks. Borders of festoons, hyacinth, &c.; wide curled leafage at base. Height, 5in. Mark impressed. (*Illustrated, plate xxviii*)	ADAMS	Dr. Edgar Willett
174	Do.	Similar to No. 173. Height, 4¼in. Mark impressed.	ADAMS	Robert H. Cole
175	Do.	Similar to No. 173. Mark impressed.	ADAMS	Rev. Benjamin Adams
176	Do.	Similar to No. 173, but fluted pillar. Mark impressed.	ADAMS	Mrs. Pearn
177	Pale Blue Surface Jasper	Taper Stand as Roman Lamp; two pieces. Cover: Subject reliefs round rim of the Signs of the Zodiac; draped figures offering Wreath of Victory, and Flaming Hearts, Pomona in centre. Total diameter, 5⅛in. Height, 1¼in. Mark impressed. (Exquisite specimen) (*Illustrated, plate xxviii*) *(Sold at Christie's [No. 163], May 12th 1887, at Dr. Braxton Hicks' sale. Bought in again by the family.)*	ADAMS	Mrs. Braxton Hicks

No. of Specimen	Ware	Description	Mark	Owner
178	Dark Blue Surface Jasper	Jug. Subjects in relief: Sacrifice to the Apollo Belvedere. Reverse: Sacrifice to Diana. Border upon shoulder surmounted with vertical leafage, and the interlacing circle border between raised welts or bands; fluted base; large handle ending with embossment; large lip. Height, 7¼in. Mark impressed. (*Illustrated, plate xxii*)	ADAMS	Burslem Museum (Thomas Hulme)
179	Do.	Similar to No. 178, without lip; old silver rim instead of interlacing circle border. Hall mark of 1789. T. L., maker. Height, 8in. Mark impressed.	ADAMS	E. Camden Piercy
180	Do.	Similar to No. 179. Height, 8in. Mark impressed.	ADAMS	Charles J. Galloway
181	Do.	Do. do. Height, 6½in. Mark impressed.	ADAMS	Do.
182	Do.	Similar to No. 179, but leafage at base; unmounted. Height, 7in. Mark impressed.	ADAMS	Mrs. Pearn
183	Do.	Do. do. Height, 6in. Mark impressed.	ADAMS	Frederick Clarke
184	Do.	Pair. One same as No. 182, and another with subject reliefs of the Sacrifice to Diana; and reverse, Pysche seated with lamb and doves; Pysche feeling point of Cupid's dart; and Pysche holding Cupid's bow and quiver. Height, 5in. Mark impressed.	ADAMS	J. Maycock (Putney)

Déjeûner Cabinet Pieces

No. of Specimen	Ware	Description	Mark	Owner
185	Dark Blue Surface Jasper	Similar to No. 184. Height, 5½in. Mark impressed.	ADAMS	Rev. Benjamin Adams
186	Do.	Similar to the second of No. 184. Mark impressed.	ADAMS	General Terry
187	Do.	Do. Designs as No. 178. Height, 6¼in. Mark impressed.	ADAMS	Miss Baker (Cork)
188	Pale Blue Surface Jasper	Jug similar to No. 179. Four female figures under archways supported by pillars; female with curved horn; female with double trumpet; female with torch; and female with basket of fruit. Fluted at neck and base. Corn border at shoulder. Height, 9in. Mark impressed.	ADAMS	Tunstall Museum
189	Dark Blue Surface Jasper	Barrel-shape Jug. Four females emblematical of the Seasons under arches; grass and ivy border at neck; festooned lily above; fluted base. Handle in different shade of blue. Height, 8½in. Mark impressed. (*Illustrated, plate xxvi*)	ADAMS	G. F. Cox
190	Do.	Similar to No. 189, with old silver rim. Handle same colour as body. Height, 8in. Mark impressed. (*Illustrated in Chaffers' "Keramic Gallery."*)	ADAMS	Jermyn Street Museum (transferred to Bethnal Green)

No. of Specimen	Ware	Description	Mark	Owner
191	Dark Blue Surface Jasper	Similar to No. 189; more squat in shape. Sheffield plate cover, and old silver figure of Fame on top. Height, 9in. Height with silver figure, 12¼in. Mark impressed.	ADAMS	Tunstall Museum (from Colonel Seton Coll.)
192	Dark Blue Solid Jasper	Pair Tall Barrel Jugs with lips. Old silver rims; makers, T.L. Height, 7½in. Mark impressed.	ADAMS	B. T. Harland (from the Gooden-Chisholm Coll.)
193	Dark Blue Surface Jasper	Circular Jug, similar in decoration to No. 189; leafage at base. Old silver rim (? 1786-7) with inscription "Multa aconita libuntur fictilibus" (seeing that much poison is imbibed from earthen vessels in the shape of beer—to say nothing of other things). Height, 5½in. Mark impressed.	ADAMS	E. Camden Piercy
194	Do.	Similar to No. 193. Old silver rim, Sheffield Assay 1799, T.L. Fluted base. Height, 4½in. Mark impressed.	ADAMS	Sheffield Museum
195	Do.	Do. Leafage at base. Height, 6½in. Mark impressed.	ADAMS	Tunstall Museum
196	Do.	Do. do. Mark impressed.	ADAMS	Edwin Hewitt
197	Do.	Do. do. Mark impressed.	ADAMS	Captain Herbert D. Terry

CAMEOS

List Nos. 130/1

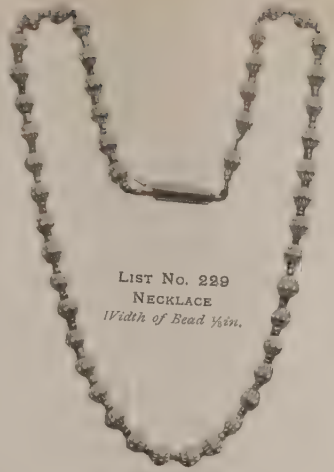
List Nos. 130/1

List Nos. 130/1

List No. 230
(for earrings, bas-relief each side)

List No. 230

List Nos. 130/1



List No. 229
Necklace
Width of Bead ⅛in.

List No. 123. Upright Oval Cameos
Set in Old Filigree Silver

List No. 229B. Jasper Button
Pierced for Precious Stones

List No. 121. Bracelet, *Cameos set in Old Silver Gilt*

BLUE AND WHITE JASPER

Déjeûner Cabinet Pieces

No. of Specimen	Ware	Description	Mark	Owner
198	Pale Blue Surface Jasper	Mug. Four female figures as depicted on No. 188, divided by inverted acanthus; lotus leafage from base and border; also bordered near top with leaves and blossoms. Old Sheffield plate rim. Height, 6in. Mark impressed. (*Illustrated, plate vii*)	ADAMS	Dr. Sidebotham
199	Do.	Do. do. Height, 6¾in. Mark impressed.	ADAMS	Burslem Museum (Thomas Hulme)
200	Do.	Similar to No. 198, but without lotus leaves. Height, 4¾in. Mark impressed.	ADAMS	J. W. Sidebotham M.P.
201	Do.	Do., without silver rim. Mark impressed.	ADAMS	Louis Jahn
202	Do.	Pair do. (One large and one small)	ADAMS	Miss Worsley
203	Do.	Similar to No. 198, with varying borders, and having a jasper cover fluted on engine lathe, and bordered, &c. Height, 6½in. Mark impressed.	ADAMS	Richard S. Baker
204	Medium Blue Jasper	Similar to No. 201. Females sacrificing to Flora, &c. Height, 3⅞in. Mark impressed.	ADAMS	Tunstall Museum (from Dr. Johnstone Stuart's Coll.)
205	Do.	Similar to No. 204. Unmounted. Height, 6in. Mark impressed.	ADAMS	George Davies

No. of Specimen	Ware	Description	Mark	Owner
206	Dark Blue Surface Jasper	Tankard. Subjects : Venus Bound, and Cupid Disarmed ; females and Cupid representing music and painting. Leafage from base. Silver mount and silver cover. Height without mount, 6½in. Mark impressed. (*Illustrated, plate xxvii*)	ADAMS	Rev. Benjamin Adams
207	Do.	Cup. Exactly similar to No. 206. Unmounted. Height, 8¼in. Mark impressed.	ADAMS	Miss Julia Colson

Unmarked Jasper Specimens by Adams of Greengates.

Period 1787-1805

No. of Specimen	Ware	Description	Owner
208	Blue Surface Jasper	Pair Vases, similar to No. 56 in every respect, except basalt plinths (probably odd) instead of pedestals. Height, 9¼in.	Liverpool Museum (Mayer Coll.)
209	Do.	Vase as No. 56. Odd plinth of blue surface jasper, with anthemion border in relief.	The late Edwin Hewitt
210	Do.	Vase as No. 56. Plinth without relief.	Boston Museum of the Fine Arts, U.S.A.
211	Do.	Amphora Vase, similar to No. 56, but having under the four arches female figures representing the Four Seasons. Plinth of black basalt polished by the lapidary. Height, 11½in. (*Illustrated, plate vi*)	Rev. Benjamin Adams
212	Blue Solid Jasper	Vase as No. 57, upon square plinth. Cover missing. Height, 5⅝in.	Liverpool Museum (Mayer)
213	Do.	Do. do.	Dr. H. P. Blackmore
214	Do.	Same as No. 57. Height, 9in.	F. Leverton Harris, M.P. (from Alexander Wylie Coll.)
215	Blue Surface Jasper	Similar Vase in every respect to No. 62. Height, 13⅜in. (*Illustrated, plate xiv*)	Castle Museum, Nottingham (Felix Joseph)

No. of Specimen	Ware	Description	Owner
216	Pale Blue Solid Jasper	Similar Vase to No. 64. Height, 11in.	Castle Museum, Nottingham (Felix Joseph Coll.)
217	Dark Blue Solid Jasper	Similar Vase and Tripod to No. 69.	The late Edwin Hewitt
218	Pale Blue Solid Jasper	Pair Bouquetières similar to No. 84, with claw and ball feet. Height, 5in.	Mayer Museum, Liverpool
219	Do.	Pair Flower Vases similar to No. 82, basket work instead of dicing. Saucers to match.	Mrs. Pearn (from Miss Helen Adams Coll.)
220	Do.	Similar to No. 219.	Mayer Museum, Liverpool
221	Blue Surface Jasper	Pair Oviform Vases. Tall handles. Subject reliefs: Three nymphs dancing. Reverse: Priam begging the body of Hector from Achilles. Above, interlacing circle border between raised welts; leafage and lily from base same as No. 64. Plinth of black basalt, polished. Height, 10in. (*Illustrated, plate xxx*)	Isaac Falcke
222	Do.	Similar Vase to No. 221. Reliefs of Apollo crowning Virtue. Reverse: Two nymphs and Cupid as No. 62. Height, 9in.	Mrs. Hamilton (Dublin)

LIST No. 221. OVIFORM VASE
10in. high
BLUE AND WHITE JASPER

LIST No. 256. MILK JUG
BLACK AND WHITE JASPER

LIST No. 240
OVIFORM VASE
11in. high
BLUE AND WHITE JASPER

LIST No. 255. SUCRIER
BLACK AND WHITE JASPER

LIST No. 254. TEAPOT
BLACK AND WHITE JASPER

LIST No. 221. OVIFORM VASE
10in. high
BLUE AND WHITE JASPER

No. of Specimen	Ware	Description	Owner
223	Blue Surface Jasper	Similar Vase to No. 221. Blue jasper plinth; anthemion border in white relief. Height, 12⅜in.	F. L. Harris, M.P. (from Alexander Wylie Coll.)
224	Do.	Vase. Subject reliefs of Venus and Adonis. Tall handles with entwining snakes; leafage at neck cut through by the interlacing circle border between raised bands. Height, 16¼in. (*Illustrated by Miss Meteyard in her "Wedgwood and his Works," plate xxvi, as Adams*)	
225	Do.	Similar Vase to No. 224. Subject reliefs of a Sacrifice to Pomona. Reverse: Aphrodite in her car drawn by swans, after Le Brun. Height, 16½in. (*Illustrated, plate xviii*)	Tunstall Museum
226	Dark Blue Solid Jasper	Ewer-shape Vase similar to No. 79. Subject reliefs: Female figures emblematical of the Arts and Sciences. Reverse: The Sacrifice to Diana, as on vase No. 47. Above, interlacing circle border between raised bands; grass border at neck; leafage and bullrushes at base. Plinth (? odd) in surface colour jasper; lip of ewer and snake handle in white jasper. Height, 11in.	Mrs. Hamilton
227	Black Surface Jasper	Circular Jardinière. Subjects: Four groups representing Music, see No. 116; Painting, see No. 206; Sculpture; and Literature; divided by leaf and scroll ornament (similar to acanthus). Longitudinal raised fluted rim with crossed bands in white relief; lower part granulated. Saucer to match. Height, 5½in.	Miss Cane, Dublin

No. of Specimen	Ware	Description	Owner
228	Dark Blue Surface Jasper	Barrel-shape Jar with old silver rim and Cover. Subject reliefs : Pysche seated with lamb and doves ; Pysche seated with a pile of books, while she feels the point of Cupid's darts ; Pysche stands behind Cupid, seated and blowing a double trumpet ; and Pysche holding up Cupid's bow and quiver, which he is trying to regain (as seen on No. 73, &c.) ; divided by conventional palm trees (as No. 161). (Later period.) The silver rim bears the hall-mark of 1801, and the lid 1802. Height, 4½in.	Victoria and Albert Museum, South Kensington
229	Dark Blue Solid Jasper	Necklace of 47 Circular Jasper Beads. Raised band in centre, eight stars in relief thereon ; leafage from thread hole. (Very fine.) Width of jasper bead, ⅛in. Total length of necklace with mountings, 15¾in. (*Illustrated, plate xxix*)	Mrs. Harding, Norton (presented by Adams himself to her aunt, Miss Cole)
229a	Do.	Quantity of beads as No. 229.	Mrs. Pearn, from the Coll. of Helen, dau. of Benjamin Adams
229b	Pale Blue Solid Jasper	Circular Buttons, pierced holes. Border in relief. Diameter, ¾in. (*Illustrated, plate xxix*)	Rev. B. Adams
230	Dark Blue Solid Jasper	Pair Circular Cameos for earrings. Relief each side. (*Illustrated, plate xxix*)	George Davies
231	Pale Blue Solid Jasper	Scent Bottle. Flora, on each side bordered with beading ; floral ornament, wreath, &c. Length, 4in. (*Illustrated, plate xxviii*)	Mrs. Pearn (from Miss Helen Adams Coll.)

No. of Specimen	Ware	Description	Owner
232	Pale Blue Solid Jasper	Similar to No. 231. Length, 4¼in.	Dr. H. P. Blackmore
233	Dark Blue Surface Jasper	Circular Bell Pull. Interlacing circle border between raised welts in centre ; leafage each side. (*Illustrated, plate xxviii*)	Mrs. Nettlefold
234	Black Surface Jasper	Oviform Vase similar to No. 64. Relief on one side of a subject representing Painting, as seen on No. 206. Reverse : Sculpture, female figure with tool modelling a female figure on a pedestal. Handles, beading, leafage, decoration, &c., as No. 64. Height, 10 1/16in. (*Illustrated, plate xvii*)	Castle Museum, Nottingham (Felix Joseph Coll.)
235	Do.	Oviform Vase similar to No. 64. Subject relief of Venus and Cupid at an urn ; same model as No. 118. Height, 9¼in.	Do.
236	Do.	Oviform Vase similar to No. 234. Height, 9in.	Mrs. T. Shadford Walker
237	Do.	Oviform Vase. Subject reliefs of Urania, the Muse of Astronomy, and three other Muses, between inverted acanthus. Borderings, leafage, &c., as No. 64. Height, 9in.	Do.
238	Do.	Oviform Vase as No. 64. Subject reliefs : Nymphs dancing with hands joining. Reverse : Two females and Cupid on a rock. Height, 8½in.	Liverpool Museum (Samuel Mayer Coll.)

No. of Specimen	Ware	Description	Owner
239	Black Surface Jasper	Oviform Vase as No. 64. Subject reliefs: Apollo crowning Virtue. Reverse: Priam begging the body of Hector from Achilles. Height, 8½in.	Liverpool Museum (Samuel Mayer Coll.)
240	Blue Surface Jasper	Oviform Vase as No. 64. Subject reliefs: Venus and Adonis with Cupid. Reverse: Apollo crowning Virtue (as seen on No. 62). Height, 11in. (*Illustrated, plate xxx*)	Isaac Falcke
241	Do.	Do. do.	Mrs. Nettlefold
242	Do.	Oviform Vase somewhat similar to No. 64. No handles; interlacing circles between raised bands at shoulder; plain foot. White jasper plinth upon which the vase revolves. Height, 11⅜in.	Boston Museum of the Fine Arts
243	Do.	Egg-shape Vase and Cover. Subject reliefs: The Sacrifice to Peace, and other sacrificial subjects. Bordered above with the interlacing circles between raised bands; leafage at neck and base, and leafage on cover. Height, 7in.	Memorial Hall Philadelphia
244	Black Surface Jasper	Drum similar to No. 108. Mark probably erased.	Henry Willett
245	Blue Surface Jasper	Similar Tablet to No. 114, Diana resting after the chase; very fine. (*Illustrated, plate v*)	Lord Tweedmouth (let into the wall of the drawing room at Guisachan, Inverness-shire)

List No. 249. Cream Ewer
2⅞in. high

List No. 248. Bowl
0¼in. dia.

List No. 250. Sucrier and Cover
5in. high

List No. 247. Oval Teapot
4⅝in. high

BLUE AND WHITE JASPER DÉJEÛNER CABINET PIECES

No. of Specimen	Ware	Description	Owner
246	Blue Surface Jasper each side white edges	Case of 120 Cameos similar to Nos. 121, 122, &c. Upright and oblong ovals, square, &c., &c. *(Not possible to see if markea, as mounted on velvet, but classed as Adams when inserted in case.)*	Burslem Museum (Thomas Hulme)
247	Dark Blue Solid Jasper	Oval Teapot, exactly similar to No. 133, but instead of Grecian subjects, initials A. v D. in white cameo. Height, 4⅝in. Mark erased. (*Illustrated, plate xxxi*)	Jesse Haworth
248	Do.	Bowl, shape as No. 136, decoration as No. 247. Diameter, 6¼in. Height, 3in. Mark partly erased. (*Illustrated, plate xxxi*)	Mrs. G. W. Dowling
249	Do.	Cream Ewer, same shape as No. 157; initials, &c., to match No. 247. Height, 2⅞in. Mark erased. (*Illustrated, plate xxxi*)	Jesse Haworth
250	Do.	Sucrier, circular shape as No. 143, decoration as No. 247. Height, 5in. Mark erased. (*Illustrated, plate xxxi*)	Mrs. G. W. Dowling
251	Do.	Similar Sucrier to No. 149, without inverted acanthus.	George Hammersley (lent Tunstall Museum)
252	Do.	Sucrier to match No. 253, without inverted acanthus (straight sided).	Boston Museum of the Fine Arts

No. of Specimen	Ware	Description	Owner
253	Dark Blue Solid Jasper	Teapot similar to No. 154, but subjects not divided by inverted acanthus. Mark erased.	Sir Joseph Dalton Hooker, F.R.S., &c., &c.
254	Black Surface Jasper	Similar Teapot to Nos. 154 and 253. Leafage at base instead of fluting; spout and handle in white jasper, with usual relief but in black. Mark probably erased. (*Illustrated, plate xxx*)	Isaac Falcke
255	Do.	Sucrier to match No. 254, and similar to No. 149. Mark probably erased. (*Illustrated, plate xxx*)	Do.
256	Do.	Covered Cream Jug to match Nos. 254 and 255. Relief subjects of Cupids with scroll and lyre, &c. Mark probably erased. (*Illustrated, plate xxx*)	Do.
257	Dark Blue Solid Jasper	Tea Set of— Teapot as No. 146 (upright moulding where cover fits in, ground away). Height, 5½in. Sucrier as No. 149. Height, 4½in. Cream Ewer as No. 158. Height, 3in.	Mrs. Peile, Cambridge
258	Pale Blue Surface Jasper	Cup and Saucer. Similar leafage as on neck of No. 66 (white rim outside); unhandled. Cup—Height, 3in. Saucer—Diameter, 5in.	Do.

No. of Specimen	Ware	Description	Owner
259	Pale Blue Solid Jasper	Oval Tray to match Nos. 146, 257, and 258. Scroll border at edge; star centre enclosed with interlacing circles. Length, 15in. Width, 12½in. Mark probably erased. Presented to Mrs. Kitchener of Bunhill Row, London (in 1799), grandmother of present owner and Viscount Kitchener of Khartoum. (*Exhibited at the FitzWilliam Museum, Cambridge*, 1902.)	Mrs. Peile Cambridge
260	Dark Blue Solid Jasper	Similar Teapot to No. 164.	Mrs. Harding (Norton)
261	Do.	Sucrier to match Nos. 164 and 260.	Do.
262	Do.	Similar Cream Ewer to No. 165.	Mrs. Harding
263	Pale Blue Solid Jasper	Similar Chocolate Pot and Cover to No. 170, but without granulation. Reliefs of the Triumph of Bacchus, &c. (Cover missing.)	John H. Cole
264	Dark Blue Solid Jasper	Coffee Pot similar to Nos. 167 and 170. Subject reliefs: Priam begging the body of Hector from Achilles. Reverse: Warrior embracing girl, who is holding another girl by the hand. Height, 9¼in.	Robert H. Cole
265	Solid Grey Blue Jasper	Similar Jug to No. 192. Silver rim, Thos. Law and Co. Height, 5½in.	Sir Richard Tangye, K.B. (lent to the Birmingham Museum and Art Gallery)

No. of Specimen	Ware	Description	Owner
265a	Cream Ware	Mocha Mug, decorated in characteristic style with impressed diaper pattern round the rim. Height, 6in. (*Illustrated, plate viii*)	Frank Falkner

A List of some Specimens of Transfer Printed Ware by Benjamin Adams of Greengates.

Period 1809-1820

(*For facsimile of impressed mark* B. ADAMS, *and other marks, see page* 39)

No. of Specimen	Ware	Description	Mark	Owner
266	Pale or Medium Blue Printed	Plate, 8in., as No. 2. (Period of decadence.) Mark impressed.	B. ADAMS	Hanley Museum
267	Do.	Salad Bowl. Border and medallions of Grecian buildings, &c. Centre: The grounds and ruins of a Grecian building; cattle grazing, &c. (*This landscape, though slightly altered, was from the picture after Claude Lorraine.*) Length, 10¼in. Mark impressed. (*Illustrated in "The Queen," November 30th* 1901.) (*Illustrated, plate xi*)	B. ADAMS	Tunstall Museum
268	Do.	Oval Hot-Water Heart Dish. Same design as No. 267. Handles of Prince of Wales' feathers. Bowl—Height, 4in. „ Length, 12⅜in. Dish—Length, 11in. Mark impressed	B. ADAMS	James N. Frith
269	Do.	Pickle Tray. Do. 8¼in. diameter. Mark impressed.	B. ADAMS	Tunstall Museum
270	Do.	Plate, 6in. Same design as No. 267. Mark impressed.	B. ADAMS	Alfred Law

No. of Specimen	Ware	Description	Mark	Owner
271	Pale or Medium Blue Printed	Part of a Dinner Service as No. 270. Handles of tureens, &c., formed of Prince of Wales feathers, and "Ich Dien" inscribed. Mark impressed.	B. ADAMS	B. L. Hilton
271a	Do.	Fruit Plate same pattern as No. 271, with pierced edges. Diameter, 7½in. Mark impressed. (*Illustrated, plate ix*)	B. ADAMS	Frank Falkner
271b	Do.	Oval Fruit Basket and Stand same pattern as No. 271, and with pierced design. Length of Stand, 11¾in. Height of Basket, 3¼in. Mark impressed. (*Illustrated, plate ix*)	B. ADAMS	Tunstall Museum
272	Do.	Soup Plate as No. 9. Blue ground, and enamelled in red, blue, and yellow; conventional leafage under the brim. Mark impressed. (*Illustrated, plate ix*)	B. ADAMS	General Terry
273	Cream Ware	Oval Sauce Tureen. Two rows of embossed work blue painted (simple brushwork, generally called "edging"). Mark impressed. (*Illustrated, plate xi*)	B. ADAMS	Tunstall Museum

Stone Ware by Benjamin Adams of Greengates, identified.

Period 1809-1822

No. of Specimen	Ware	Description	Mark	Owner
274	Cream Stone	Jug. Reliefs of various subjects: music, sculpture, &c. Brown glazed neck; ribbed base. Height, 7¼in. Mark impressed. (*Illustrated, plate vii*)	B. ADAMS	Victoria and Albert Museum, South Kensington (FitzHenry Coll.)
275	Do.	Do. do. Mark impressed.	B. ADAMS	Shadford Walker
276	Do.	Jug. Reliefs of Bacchanalian boys and goat, &c. Brown glazed neck, &c. Height, 6½in. Mark impressed.	B. ADAMS	Sheffield Museum

Technical Terms used in the foregoing Lists

1. Transfer Printed Ware.

   Ware printed from copper engravings, first introduced at Battersea, 1753 (so far as yet known); Liverpool and Worcester, 1756; first attempted in Staffordshire by William Adams of Cobridge, 1775.

2. Jasper.

   A species of opaque ware made from sulphate of baryta, flint, clays from Dorsetshire, Devonshire, and other ingredients, first brought out at Etruria, in the County of Stafford, by Josiah Wedgwood in 1775.

3. Solid Jasper.

   The colour mixed through the body or mass, the white reliefs applied.

4. Surface Jasper.

   Pieces pure white, with surface only dipped in the coloured jasper, the white reliefs applied.

5. Granulated.

   A surface finish of minute indentations.

6. Pedestal.

   The stand upon which a vase rests. The form generally used by Adams (eighteenth century) was square, and affixed by screws.

7. Plinth.

   The base of a vase fixed to the foot by screws. Sometimes through breakage odd plinths have been added while in dealers' hands, &c., but this is nearly always observed by the connoisseur, for the originals were always made especially for, and in proportion to, the vase.

8. Fine Stone Ware

   A material resembling ivory in colour, produced by Adams, Turner, and other potters. The reliefs are, generally, of hunting, coursing, or drinking subjects. *Insides* of specimens, such as tankards, jugs, goblets, mugs, wine coolers, ice pails, &c., were generally glazed. In the earlier production, the coloured bands, which were adopted round the neck, and occasionally the base, were, as a rule, the only outside portions which were glazed.

PLATE No. XXXII

VIEW OF THE BRICK HOUSE WORKS, BURSLEM

AS IT APPEARED IN 1750

Founded by John Adams c. 1657

WILLIAM ADAMS

1748-1831

The Brick House Factory, Burslem

BURSLEM was the centre and principal seat of the Potteries in the seventeenth century. The first house which was built of brick in Burslem was "The Brick House," so called because of that fact, and it retained the definite article to distinguish it, till it was pulled down to make way for the new Market Hall and for the Wedgwood Memorial Institute which was built by its side in 1863. It was erected and the business established by John Adams (*see pedigree table C.*) There was a pottery as well as a house, and we find in Ward's "History of the Borough of Stoke-upon-Trent," appendix, page xxviii, that John Adams lived in the latter in 1657, and is described as the occupier. He manufactured black and mottled ware. The black ware was not basaltes or Egyptian ware—*that* was produced at a later period. But it was probably much the same as the Jackfield black ware, that is, an earthenware body purely, with a very dark glaze. The so-called "mottled" was only such as was made by many others of the potters in those "good old times." Specimens of the old mottled ware of the seventeenth century are still extant. Ralph Adams, the son of the above-named John Adams, greatly improved the ware as he gained experience. The business increased correspondingly, and the Brick House pottery premises

had to be enlarged. This took place about 1718. In addition thereto, another potworks in the town was opened by the same family. According to Ward's "History of Stoke-upon-Trent," page 222, Ralph Adams was churchwarden at St. John's Church, Burslem, in 1720; and his name was inscribed on the new bells of the church in that year. In order to avoid confusion in the record of the families, owing to so many being of the same surname, the registers of that church were inscribed: "Adams de Holdin," "Adams of Sneyd Green," "Adams of Byrcheshead," or "Adams of The Brick House," as the case required. Ralph's son, John, was also a clever potter, and his works were extensive for the period in which he lived. In addition to the Brick House pottery, he had another at Cobridge, about half-a-mile distant, competing with Astbury, with Dr. Thomas Wedgwood, and his own cousins of Holden Lane potworks, in the manufacture of the fine salt glaze white stone ware. That was as early as 1730. A teapot of his making represents an interesting event in the life of his kinsman, William Adams of Bagnall. It is illustrated herein (plate No i, list No. 281). He was possessed of a considerable amount of property in and about Burslem. His demise took place in August 1757 when in the prime of life, leaving his male successor only nine years old. The Brick-House pottery became vacant till it was taken in tenancy by Josiah Wedgwood. Miss Meteyard, in her "Life of Wedgwood," volume I, page 329, explains the matter thus: ". . . the first brick house in Burslem was erected prior to 1715 by a potter of the name of John Adams, which, from its size

and the potworks adjacent, became known, *par excellence*, as the 'Brick-House' works. This John Adams died, leaving his son a minor." This is, however, a mistake. It was the grandson of John Adams (the builder of the works), also called by the name of John, who left his son a minor. Miss Meteyard goes on to say: "From this cause the premises were to let. The date of this event is uncertain (1757), but Mr. Wedgwood hired them on lease, and with great probability some time prior to his marriage (1764). The house was a tolerably roomy dwelling, with a small fore-court or garden in front, and a somewhat larger strip of garden extending in the rear. One gable looked out on to a great open highway or plot of ground, yet broken by patches of common, holes from whence clay had been dug, and sherds of pottery; and on it, congregated to their play, the children from the neighbouring cottages, as also the potters' beasts of burden. The other gable of the dwelling overlooked the works, which occupied a considerable space of ground; the shops, such as the modellers,' moulders,' turners,' throwers,' and others, being all low two-storied tenements connected with each other, the upper chambers being generally approached by ladder-stairs from the outside." Miss Meteyard also states that Wedgwood did not finally remove from the Brick-House works until 1773. Jewitt, in his "Life of the Wedgwoods," and in his "Ceramic Art," evidently makes an error regarding the letting of these works, for he says it was leased from a Mr. Bourne; but the only Mr. Bourne who can be traced in

connection with this factory is a Mr. Bourne* to whom the Adams family let the works early in the nineteenth century, and he sublet one of its warehouses. Smiles, in following Jewitt, unfortunately makes the same mistake.

It was at the Brick House pottery that Wedgwood was appointed "Queen's Potter," by royal warrant, to Queen Charlotte, consort of King George III; and it was at this pottery that Thomas Bentley joined the firm as partner. Authorities tell us that vases of extraordinary beauty in basalt were invoiced from the Brick-House works by Wedgwood. At The Brick House Wedgwood entertained the Duke of Marlborough, Lord Gower, and Lord Spencer, in 1765 (*vide* Meteyard, volume I, page 383).

Miss Meteyard says that letters are extant addressed to Mrs. Wedgwood at The Brick House, and to Mr. Wedgwood and Mr. Bentley at the Brick-House works; also that Wedgwood received a year's notice to leave the latter in 1769 (letter from Wedgwood to Bentley, November 11th 1769).

In 1770 Adams started a large new factory at Sneyd Green, Cobridge, on the site of one which had been worked by his ancestor, and he soon worked it in conjunction with his Brick House pottery, however, he does not seem to have pressed Wedgwood to leave the latter until 1773, and, at a later period, he again let The Brick House, and transferred all his business to the Cobridge works. Adams also had a factory nearer Hanley, which he leased

* Another Mr. Bourne acted as guardian to William Adams when he was a minor (he afterwards became his father-in-law). Is it possible, therefore, that Jewitt's reference may be to him? But the potworks and house belonged to young Adams.

List No. 282. Milton
11½in. high

List No. 283. Winged Mercury
10in. high

List No. 284. The Parson and Clerk
9½in. high

List No. 285. Neptune
11½in. high

"STAFFORDSHIRE FIGURES" COLOURED
(Latter half of eighteenth century)

from the Sandbach Trustees, and yet another one close by. In the "Romance of Staffordshire," by Henry Wedgwood, in a memoir upon Job Ridgway, a well-known potter, there is a view given of the remains of the old Cobridge works at Sneyd Green. It is also interesting to note that the potteries of the Messrs. Furnival, Limited, occupy the site of one of those old factories at the present day. Adams built Cobridge Hall in 1775.

In his early days Adams made cream colour ware and china glazed ware painted. An early (1760) receipt for cream colour glaze is extant, and is as follows: "To blend cream colour gloss (*sic*) take 4 lbs. white lead to 1 lb. dried flint and 6 pints of white slip." There was at that time a great demand for blue painted and enamelled pottery. He is said to have been successful with his improvements in this kind of ware on the cream body with an excellent glaze, which was termed china glaze. The style of decoration at that time, following the oriental, may seem crude to some, but it was effective, and specimens are now eagerly sought for. The same quaint style of underglaze painted ware is still produced at the Adams potteries at Tunstall, in the form of punch and salad bowls and large round dishes, as well as complete dinner services, but only in flowered designs. They are mostly exported to the United States of America and the West Coast of Africa, but, of course, are available for any part of the world.

To the student in ceramics, a very interesting point in the life of Adams is this: the method of printing from engraved copper plates on pottery was

brought out at Battersea, London, about 1753,* and by Sadler & Green of Liverpool about the year 1756; and Wedgwood, as well as the other Staffordshire potters, for thirty years or more, used to send their wares to Liverpool to have the transfers printed on them. Now it is a fact that, in 1775, William Adams was making experiments to the same end at his own works. He had employed a man of experience, named William Davis, from Worcester, who had learned blue painting and black printing at that place (*vide* S. Shaw's "History of Staffordshire Potteries," page 212); indeed, he is understood to have been a relation of William Davis, the managing director at that time at the Worcester factories (with Dr. Wall and others). A glue bat appears to have been used as the best medium for transferring the outlined sketch from engraved copper to the pieces of ware, after which the design was painted in. A little later on, printing from the engraved copper by means of paper transfers, both for transferring on and under the glaze, was also achieved at these potteries by Davis for Mr. Adams. In the year 1777, however, Messrs. Baddeley of Shelton appear to have obtained the services of Davis or his brother Thomas, and they succeeded in improving the process both in printing over and under the glaze. Indeed, various improvements were effected in this way at several potteries. For instance, Mr. Josiah Spode—so well known—introduced underglaze blue printed ware at Stoke in the year 1784, in a method which was an

* Probably earlier; the late R. W. Binns, F.S.A., had a Battersea enamel, with transfer print on, dated 1753 in masonic figures. The Battersea works commenced about 1750, and transfers may have been printed there from the beginning.

advancement on that of Davis under Mr. Baddeley, and William Adams of Greengates introduced it into Tunstall in 1787.

An aged person, still living (1902) at Cobridge, remembers that, when young, she met Mary Astbury, an old "transferrer," who had been employed at the Cobridge works to transfer the prints from the copper engravings to the ware. She said it was the common practice for her and a fellow-worker to be locked into an apartment during the process, so jealously was it kept a secret for a number of years. There is a jug of the black printed ware, produced in the later period, in the Tunstall Museum at the present time. It is 8½ inches high.

Mr. Adams also produced red ware at the Brick House potworks, for there is the copy extant of a small order given out in the year 1773, as follows :—

½ dozen plain red T-Pots, 12s. flat make.
1 „ „ „ 18s. „
1 „ „ „ 24s. „
½ „ saffron „ 24s. „

Also an order for :—

4 pairs cream colour sauce-boats.
23 pairs bottles and basins.
6 cream colour flat candlesticks.
½ dozen sugar bowls, 30s.

An invoice shows that dishes, &c., in cream colour, were sold at the following prices :—

Ins.	10	11	12	13	14	15	16	17	18	
	4d.	6d.	9d.	1/-	1/3	1/6	1/9	2/-	2/6	each.

Large tureen, 5/-; "middles," 4/-.
Fruit baskets and stand, 2/6.
3 pairs shells at 2/-; 4 salts at 4d.

Figures, well modelled and of good colour, were made, but as they were not marked are difficult to trace.

Mr. G. Cope of Milton was employed to construct an atmospheric engine in order to grind the glaze, &c. Shaw mentions this as being the first of its kind used in the district. Cottages for a small colony of workmen were erected near the Cobridge factory. All have disappeared save eight, and they will probably soon be swept away before the march of twentieth century improvement.

The Brick House and Works were ultimately sold, and the present Wedgwood Memorial Institute occupies part of the site; while St. John's Market Hall and several shops belonging to Mr. Ball of Port Hill; also, Brick House Street, cover the ground where the remaining portion of works, house, and garden stood. During Wedgwood's tenancy it was called the "Bell Works"—a local *sobriquet* applied to it when no other factory in the town possessed a bell—so says Miss Meteyard. The original horn used for the Adams men, and by Wedgwood until the advent of the bell, to summon the workmen, is now in the smaller room of the Burslem Museum.

There were many kinds of pots made other than those mentioned above. For example, when the foundation of the Market Hall was excavated, on the site of The Brick House, specimens were found which are now in the Museum attached. Many pieces of the 1620–60 period

were disclosed, and there were some twenty tygs in brown ware and fragments of slip decorated dishes, some of which show great care in the making; but they were nearly all defective, and had evidently been thrown away as unfit for sale. The brown ware would probably have been made by the first John Adams (1657) who built the place, and the dishes possibly by Ralph or his son John, who died in 1757. Specimens, too, of well-shaped jugs of a later period are extant, and are exhibited at the Tunstall Museum. They were made from a particular kind of clay specially imported from Spain by William Adams, which did not require to be mixed with any other substance during the process, as is usually done with other sorts. There does not appear to have been any great quantity of ware made from the Spanish clay. Possibly it was found too expensive. Its colour was a fine shade of light brown.

The printed ware made at this factory was of conventional design, always good, beautifully engraved, and great care was shown in the transfer process.

At one period porcelain was made at Cobridge. Mocha ware was also extensively made—the same class is now usually sold for "measure ware" to be used at inns, taverns, hotels, &c. It was first introduced at the Tunstall Adams potteries. An unmarked specimen of it is in the Tunstall Museum. It is $4\frac{3}{4}$in. high, and is understood to be Cobridge ware.

The Staffordshire Sentinel reported (at the time of the demolition of The Brick House) the finding of pieces of a red engine-turned and mottled ware, which betrayed

the master-hand of Josiah Wedgwood. The mottled ware, however, was probably of an earlier make, and likely to have been the work of Ralph or John Adams.

For the benefit of students of the productions at the potteries of Staffordshire, it may be well to summarize what we know was turned out at The Brick House and Cobridge potworks. Shortly, they are as follows :—

Period (about)	General Description
1650–1700	Mottled and black ware, and probably slip ware. Tygs of brown ware, &c.
1700–1757	Salt glaze ware, plain, embossed, and also enamelled.
1775–1830	Jugs and other articles from Spanish clay.
	Blue painted earthenware, china glazed.
	Printed (both on and under glaze) ware.
	Mocha or dipped ware.
	Red ware.
	Figures, well modelled, coloured and glazed.
1810–1830	Porcelain or china wares.
	Many other forms of earthen and stone ware productions, both for ornament and use.

The Brick House Factory, Burslem

List of Specimens attributed.

No.	Description	Owner
277	Fragments of slip ware; black and mottled, &c. (*Illustrated, plate i*)	Burslem and Tunstall Museums
278	Jug, light brown, embossed.	Tunstall Museum
279	Jug, black printed. Height, 8½in.	Do.
280	Mug, mocha ware. Height, 4¾in.	Do.
281	Salt Glaze Teapot, drab ground, with relief decoration in white. Height, 3¾in. (*Illustrated, plate i*)	Do.
282	Bust of Milton on pedestal, coloured. Height, 11½in. (*Illustrated, plate xxxiii*)	W. A. Boone
283	Winged Mercury, do. Height, 10in. (*Illustrated, plate xxxiii*)	Do.
284	Parson and Clerk, similar to that attributed to Aaron Wood. Height, 9½in. (*Illustrated, plate xxxiii*)	Do.
285	Bust of Neptune. Height, 11½in. (*Illustrated, plate xxxiii*)	Do.

No mark seems ever to have been used at any of the factories belonging to this William Adams.

WILLIAM ADAMS

Of Stoke-upon-Trent

1772-1829

His Factories and Productions

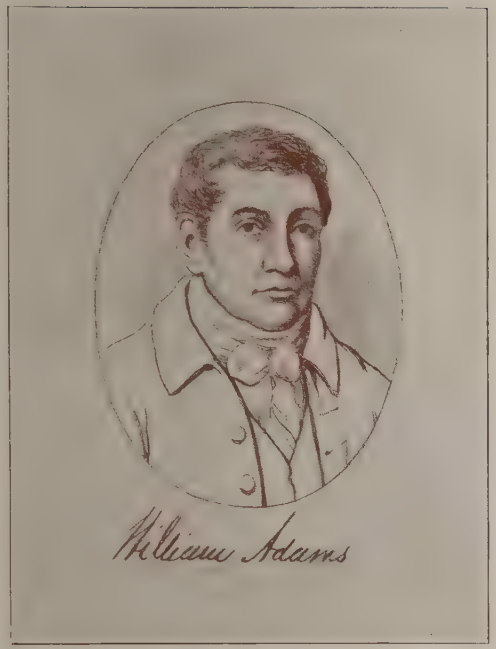
The Big Works, Bridge Works, China, and Cliff Bank Potteries

THE biographical note of the life of William Adams of Stoke-upon-Trent appears at page 197 ; see also pedigree tables.

The object of this section is to show—(1) the factories, &c., he worked ; (2) a description of some of the wares he turned out, especially those which are prized by collectors ; (3) a list of collections and owners (so far as known) of his wares. As he was the direct descendant of the elder branch of the family, a glance at the potters he succeeded may be interesting. The first authenticated potter of the family was John Adams of Burslem (1657), but he was an offshoot of a junior branch. The first in the elder line was William Adams (1680) of Sneyd Green and Bagnall, who made earthenware at the Abbey or Holden* Lane pottery.† Indeed Shaw, in his "Chemistry of Pottery," says that he (Mr. Adams), in conjunction

* Sometimes spelt Holdin.

† "There are proofs, by specimens at this day well stored, that about 1680, Palmer at Bagnall, and in Burslem parish, Adams in Holden Lane, and Wedgwoods of Green Head, and of Brownhills, glazed their ware with common salt and a small quantity of litharge. This was ten years anterior to the brothers" (Elers) "settling at Bradwell" (Shaw, "Chemistry of Pottery," 1837, page 412).



Born 1772] WILLIAM ADAMS [*Died 1829*

OF BAGNALL AND FENTON HALL, STOKE-UPON-TRENT

Born 1774] MRS. WILLIAM ADAMS [*Died 1846*

OF FENTON HALL, STOKE-UPON-TRENT

Born Sarah Heath

PART OF CHURCH STREET, STOKE-UPON-TRENT, *circa* 1818

with John Palmer, was the first in Staffordshire to glaze the brown ware of that day with salt. There has been a good deal of controversy on this disputed question. Some writers have contended that the two Elers, who came from Holland about 1690, and had their potworks at Bradwell Wood for a few years, were the introducers of salt glaze into Staffordshire. Certain it is that the local potters, who at that time were making strenuous efforts at improvement, learnt many things from these two talented foreigners, whose productions in red and black ware are extremely fine. It is allowable to say, however, that Shaw may not have been altogether mistaken in his statement. It is possible and even probable that the Staffordshire potters had heard of salt glazing before the arrival of Elers, from the district of Nottingham or from Dwight of Fulham, London, and that attempts at the process had been made. But, no doubt, many of the Elers' methods of making pottery must have been a revelation to them. No matter what the Elers system taught them, their productions were quite different from what had been made in foreign countries. Doubtless the new plan was a vast improvement on the old, and when further improvement was effected the richer people of this country were induced to purchase English ware more largely; and the ceramic world owes a great debt of gratitude to the Brothers Elers.

Several of the salt glaze saggars used at the Holden Lane pottery are in existence. Some collectors of old pottery keep one or two of them as relics, but what the exact date was at which these saggars were produced it

is impossible to say. If that could be done, it would probably help to settle the question as to whether the Elers Brothers were first in the production of salt glaze or not—at least, so far as the county of Stafford is concerned.

There is a tradition that the Holden Lane pottery, and another one adjacent, had been worked in very old times by other ancestors of the Adams family in the female line (through Petronella Adams, *see pedigree table A*), but there is no actual record of it.

It is believed that the Adams family of Sneyd Green were socially friendly with the Elers.

William Adams (1680), who may or may not have produced the first salt glaze into Staffordshire, died unmarried. He had a younger brother named Edward, who was the great-grandfather of William Adams of Stoke (1772–1829), who is the subject of this section. Richard Adams, father of William, had a pottery at Cobridge Gate, where he made white stone ware, salt glaze enamelled, and cream ware painted, &c. His son, therefore, had every opportunity to acquire a thorough knowledge of the business. Richard retired from his potteries in 1793, the year his son was married, at which time the latter had a share in the Hadderidge works, Burslem. Though the son kept on at Stoke, to a certain extent, the trade which his father had founded at Cobridge, and made further improvements in the productions turned out, yet it must be admitted that Richard Adams had seen many developments since he began in 1759. It is only right to say that some of them were due to himself and his contemporary cousins.

Miss Meteyard says truly that the names of Warburton, Mayer, Adams, and Spode, may be reckoned amongst those who, by their zealous spirit of improvement and keen industry, did such noble service for the social progress of their country. She also says, in her "Group of Englishmen," that, in 1807, Spode and Adams were keen competitors of the Wedgwoods of Etruria. At that time Adams was making some highly decorated porcelain vases, painted with groups of flowers, and richly gilt, on dark blue grounds, having painted medallions of scenery, cupids playing, wreaths of flowers, &c. The receipt for the Adams porcelain was founded upon that which his kinsman, Jacob Warburton, and his partners acquired from Richard Champion, and which was the first true porcelain made in Staffordshire (1777). There were handsome tea and dessert services, painted by well-trained artists, with a man named John Simpson at their head. Dinner services were made in the ironstone china body at a later period, with wide enamelled borders. They were seldom marked. The favourite colours of these borders were maroon or cobalt blue, with a gold scroll work on the colour and richly gilt pattern edge. Some of the decoration was after the style of Sèvres and Dresden, while other modes were entirely original. From a price list printed in 1814, headed "William Adams, Stoke-upon-Trent," ordinary earthenware in large variety was evidently made at the Big works and the Cliff Bank works, in cream colour with band and line, and other painted, printed, and enamelled patterns. The printed ware was good and skilfully transferred, as American specimens still extant prove.

Made in a variety of body and in endless sizes and shapes, the wall plaques form an interesting section of ceramics, and are worthy of being adequately written upon by some competent pen. They are more seldom marked than the figures or statuettes, and no doubt many of the Staffordshire potters were engaged in their manufacture. Occasionally a plaque is met with of the Slip period, with quaint, characteristic lettering. The coloured and glazed examples by Whieldon and Wedgwood are often beautiful in design, and it is interesting to be able to record a plaque by William Adams of Stoke, from the collection of General Terry (*see illustration, plate xxxvi*). Both the design and workmanship are indicative of the period and place from which it emanated, and it is valuable as a specimen from which, no doubt, the origin of other similar plaques may be traceable. The name William Adams, Stoke, and the year 1818, are scratched in the paste. Unlike his cousin of Cobridge Hall, no figures or statuettes have yet been attributed to him, although it is said that they were, to a certain extent, produced at his Cliff Bank pottery, and that the earlier specimens were of good quality. If produced in any number it is likely that they cannot have been marked with his name, or they would have been discovered ere this.

Mr. Adams and his sons extended their business to an enormous extent, until they had in 1839 no less than six factories going. There were five at Stoke and one at Greenfield, while their two works at Burslem were let, the Hadderidge to John Wedg Wood of Brownhills, and

LIST No. 396. OBLONG OVAL PLAQUE

11in. x 9in.

LIST No. 395. SOUP PLATE

FREEHAND PAINTED

the Knowl to Enoch Wood & Sons. There were five factories working under this management as early as 1818, and a very large number of hands were employed. It is not too much to say that probably, at one time, no other pottery manufacturers did such a large amount of business as this single firm.

In the "History of the Staffordshire Potteries," published in 1829, the author states that "opposite to the Trent is the mansion (Fenton Hall) of William Adams, Esqr., of a very early and respectable family at Bagnall, long connected with the manufacture of this district. This gentleman joins to considerable experience, extensive information relative to all departments of the art; and his productions in pottery and porcelain are in deserved estimation." This was, no doubt, written before the death of Mr. Adams, which happened in the same year as the publication of the book quoted from. Ward, in his "History of the Borough of Stoke-upon-Trent," describes the factories at Stoke, which he enumerates in the following order: first, Spode & Copeland; second, Mintons; third, Adams; fourth, Daniels; fifth, Boyles, &c. Those belonging to the third firm, he says, are "carried on under the name of William Adams & Sons, comprising four separate works—three of them formerly Thomas Wolfe's, and one at Cliff Bank, formerly Hugh Booth's, where, in the aggregate, a large amount of business is done." The largest of these potteries was called the Big Works; its front was in Church Street. They covered the ground where stand the Gordon Theatre, Messrs. Vyse & Hill, stationers, and several other shops. The

present factories of Messrs. Hancock & Sons, Myott, Son & Co., and part of Messrs. Robinson & Leadbeater's premises, are also built on the site of these old works. All along the left-hand side and back of the works was the Trent and Mersey canal. The one bank was for the Adams' wharf, and the other for Spode & Copeland's. If the Big Works had still been standing, what is now called Wolfe Street would have run straight through it. These works were very extensive, and had the chief showrooms and counting house attached. Facing the front of the Big Works, across the road, where stand the School Board offices and Messrs. Dean, Son & Co.'s foundry, were the old China Works. The front began at the end of what is now the Market Hall, and the back of the factory would have touched the premises of Messrs. G. Jones & Sons, had the latter been built then. On the side of Church Street opposite to the Big Works, was the Bridge Bank Works. The front was for the greater part in that street, but extended round the corner, down the London Road, as far as what, in Mr. Adams' days, was a flour mill, and is now a flint mill. On its other side it joined a portion of Messrs. Minton's premises. The China Works were really two factories. The locality of four of the Adams factories have been described. The other was in the centre of Stoke, and was called the Cliff Bank Works. It is still standing, and comprises in itself several different factories. The firm of Minton, Hollins & Co. held it for some years previous to its being divided. The flint and other materials required to be ground were sent to the mills at Hanford and Clayton, some

three miles distant, belonging to Mr. Ashford Wise. The wheel was turned by water power.

When the eldest son became of age in 1819, he was taken into partnership, and his brothers were added to the firm later on, when the style of the firm was changed to William Adams & Sons. Branch offices were opened at Liverpool and New York. In Gore's Liverpool directories the firm is noted as being at 19 Erskine Street, and Wellington Buildings, Pool Lane, 1832 and 1834; in 1835, 1839, and 1843 to 1855, at 10 Rumford Place. Edward Adams took his share of interest in the business, while William Adams the younger was made resident agent at Liverpool, leaving the father with Lewis and Thomas Adams to carry on the gigantic concern in Staffordshire. The eldest son, William, when only 23 years old (1821), went to the Southern States of America for about two years on business. He opened offices at New York under the style of Adams Brothers. His return passage on his first voyage was a record one for speed at such a period, long before the advent of steam. He left Long Island in one of the finest craft of the day, under command of Captain Rogers; "half-a-gale" was blowing from the west, and, with as much sail as the good ship could carry, the passage to Liverpool was made in fourteen days. His second trip was two years later (still during the lifetime of his father). It was he who in 1832 opened for the firm, of which he was then head, offices at No. 1 Wellington Buildings, Liverpool, where they carried on a shipping and export business, not only for themselves, but for several of the leading

manufacturers in the Potteries and elsewhere. In 1835 they removed the counting house to 10 Rumford Place, where it was continued till 1855.

Thomas Adams, the youngest member of the firm, later on opened up a large trade with Mexico for printed ware. Although they did not extensively ship goods to that country before 1830, there appear to be a number of collectors of that kind of ware at the present time. As a proof of this, it may be stated that the present firm of William Adams & Co., Tunstall, receive a number of enquiries for the dates when certain kinds were brought out. The "Athens" and "Bologna" patterns were favourites. They were the scenery designs so much in vogue from 1830 to 1870. About the year 1825, the firm opened up a large trade with the Brazils, more particularly Rio Janeiro and Pernambuco, through McCalmont Bros. & Co., Liverpool; Freeling, Ker, Collins & Co., Rio Janeiro; and through Johnson, Coomber & Co., for Bahia. Messrs. Adams also traded with Batavia and the Western Coast of South America, especially Valparaiso and Lima. Lustre ware was extensively made for those markets. The "flown blue" ware had the reputation of being "the best in the trade." But what gave the firm considerable hold in foreign markets was a pattern of hieroglyphics for Java, about 1838-1840. A ware, called ironstone china or white granite, was made for Cuba. Printed ware for this market had various subjects in the cavetto, such as Spanish marriages, Spanish victories in Morocco, the Habana pattern, and others.

These extensive connections abroad, as well as a large home trade, kept all the works going when at the zenith of their power. They supplied a great want in many markets. The Big Works and those of Cliff Bank were well employed, and they made useful wares of every description then in demand: lamps in white and cream ware, pillar and low candlesticks, rushlights, shaving basins, wine coolers, blanc-mange moulds, scollop shells, milk pans, bird baths, dog troughs, cheese toasters, game and turtle pots, lemon strainers, paste boxes, egg cups, paint slabs, palettes, tea tasters, meal cups, trifle cans, chocolate cans, pestles and mortars, labelled jars for leeches, snuffer trays, cylindrical tumblers, chicken feeders, and many other specimens of earthenware. There was also hospital ware, which was largely made. Then there were green glazed dessert ware, red ware, and Egyptian black ware in great variety, mostly in teapots, sugar basins, cream jugs, and coffee pots, some with figures in relief and sometimes slightly glazed. Many of the old figure moulds are still extant, marked "W. A. & S." Satin striped teapots and other articles to correspond were numerous. Dipped ware was made in the form of common bowls, mugs, and toilet ware. Garden ware in stone colour or green glaze was made into seats, pedestals, garden pots and stands, lotus pots and stands, &c. Stone ware was made in forms of jugs for kitchen use in both figured and embossed patterns, the favourite shapes being the Wheatsheaf, Gothic, Druid, and Apostles. There was a great variety of other shapes. There was also much high-class dinner and toilet ware made.

In the Tunstall Museum are to be seen two small plates, printed on glaze in red and with lustred borders, impressed "ADAMS," which were of his earliest Stoke production. They were made in 1804. The productions of these Stoke potteries were much after the manner of that style which often goes under the heading of "Leeds." Another successful production of this firm was that of Parian statuary. It may be thought that this part of the work might come under the Greenfield section, as Greenfield was then worked in conjunction with the Stoke factories; for the founder of the Stoke firm died in 1829, and his eldest son, who lived at Greenfield when not at Liverpool, became chief until he left it in 1853, and, meantime, was the inspiring force, together with his brother Lewis, in all its successes. But, strictly speaking, it was the Stoke firm that made the Parian extensively. It was first invented (or discovered) about 1842 by Copeland & Garret (late Spode); but it was almost simultaneously introduced by the Adams firm at their China Works, Stoke. It was discovered by the former firm whilst experimenting upon the porcelain bisque body; and possibly an excess of spar being used, the result was a substance resembling Parian marble. The firm of Adams & Sons were fortunate in obtaining the services of two first-class modellers—an Italian named Giovanni Meli,* and another named Beattie, a Scotsman. Some of the pieces which were modelled by Meli are the statuettes of Jacob and Joseph; Abraham offering up Isaac; Italian

* Giovanni Meli, later, set up in business on his own account as a modeller, and afterwards as a manufacturer (see Jewitt's "Keramic Art," volume II, page 222).

Fruit Girl; Spanish Flower Girl; Shepherd and Musician with Flute; and many others; but his earliest specimen was the Spanish Brigand, and is illustrated on plate 1. Beattie modelled the statuettes of Coriolanus; Virginia; Venus; some Grecian subjects; groups of stags; Death of the Stags; Pointer and Setter; Cupid in Captivity (female figure with Cupid caught on her shoulder); also copies of many Mexican ornaments and statuettes in silver which Mr. Thomas Adams had brought from Mexico. A few of the early specimens are reproduced, but unfortunately the more handsome pieces cannot be published, because photographs have been difficult to procure. Those illustrated are of a more creamy tint than that of modern Parian. They were undoubtedly made by Wm. Adams & Sons. The male figure is impressed "ADAMS" in small type at the back, and a gold band has been run over it (see page 128). There is a Parian group of Harvesters marked "ADAMS" in the possession of Mr. Duncalf, Earlestown. The Parian was shipped to America and many of the principal towns of England and Scotland. Wenman Brothers of Liverpool had large stocks of it. Many of the larger subjects were sold for not less than £10, and sometimes as high as £15, while, of course, the smaller pieces were sold for considerably less.

In order to meet the extensive turn-out of the firm, they had their own barges on the Trent and Mersey Canal, to convey numerous crates of ware to Liverpool and bring back material for manufacture, the principal part of which was clay from the mines of

Devon and Cornwall and which had been landed from sailing ships at the great port on the Mersey. There were, however, several firms of general carriers on the canal who extended their carrying through the Potteries, an important one of which was Worthington and Gilbert.*

In 1853, William Adams (1798-1865), the senior partner, dissolved partnership in the Stoke concern, to work the potteries at Greenfield, near Tunstall, by himself. His brother Lewis was then dead. There remained only Edward and Thomas. The former, later in life, took but little interest in the business, and his sons were not brought up to it. The latter (Thomas), as his elder brother more often went to Liverpool, spent most of his time at the Watlands, Wolstanton, with his sisters and aunt. At his death, in 1863, the Stoke potteries were closed.

*John Gilbert (died 1811) had been the Duke of Bridgewater's agent, and helped him and the famous Brindley greatly in their schemes for the canals. John Gilbert built Clough Hall, near Harecastle, on the confines of Cheshire, now turned into a place of entertainment for the Staffordshire Potteries. A view of this house was painted on one of the pieces for the Empress of Russia's noted dinner service produced by Josiah Wedgwood. Gilbert's senior partner, Jonathan Worthington, lived at Moorhill Hall, Worcestershire. His granddaughter married the second William Adams of Greenfield.

PLATE No. XXXVIII

BORDER:—FOLIAGE, TREES, AND ROCKS

LIST NO. 310
DISH: DENTON PARK, YORKSHIRE
11in.

LIST NO. 311. DISH
14in.
(DARK BLUE)

BORDER:—TREE, FOLIAGE, AND SCROLL EDGE

SOUP PLATE: ST. CATHERINE HILL, NEAR GUILDFORD

10in.

(DARK BLUE)

LIST NO. 307. PLATE: ALNWICK CASTLE, NORTHUMBERLAND

10in.

(DARK BLUE)

OLD LONDON VIEWS

BORDER:
TREES, FOLIAGE, AND FLOWERS

LIST No. 292
PLATE: ST. PAUL'S SCHOOL
7½in.
(DARK BLUE)

LIST No. 295A
PLATE: THE HOLME
REGENT'S PARK, LONDON
6in.
(DARK BLUE)

LIST No. 286. PLATE: VILLA IN REGENT'S PARK
10in.
(DARK BLUE)

OLD LONDON VIEWS (CONTD.)

BORDER:
TREES, FOLIAGE, AND FLOWERS

DISH: PART OF REGENT STREET
(DARK BLUE)

LIST No. 293
DISH: ST. GEORGE'S CHAPEL, REGENT STREET
15in.
(DARK BLUE)

DESCRIPTION OF WARE, &c.

Produced at Stoke Potteries, and Criteria as a Guide to Collectors

FOR many years there has been a demand in the United States of America and Mexico for the transfer ware of Staffordshire produced in the course of the first half of the nineteenth century. This probably arises from two causes: First, because of a feeling of patriotism, owing to a number of illustrations, printed in very good style, of historical and descriptive scenes connected with those countries. Second, there is another feeling at the root of the movement, connected with a development of educated taste, arising, doubtless, from the great increase of wealth which has taken place over there. Art can only flourish where there is wealth; and where riches are created, men do not then merely confine their expenditure upon physical comforts. The mental appetite, which grows thereby, has to be satisfied, and one of the outlets is invariably a refined and discriminating selection of ceramic art objects. Josiah Wedgwood put the matter very pithily when he wrote: "The progress of the arts, at all times and in every country, depends chiefly upon the encouragement they receive from those who, by their rank and influence, are legislators in taste; and who are alone capable of bestowing rewards upon the labours of industry and the exertions of genius.

. . . . . No art ever was or can be carried to great perfection with feeble efforts or at a small expense; and it depends upon those who are possessed of riches and power, whether individuals shall be ruined or rewarded for their ingenuity." *(See his Catalogue for* 1787.*)*

The proposition is not that the old blue transfer wares of Staffordshire are of the highest development of art, but they were pleasing and appealed to a people who were budding into wealth, æsthetic taste, and patriotic ardour. They could, a little more than half-a-century ago, obtain these wares cheaper than nowadays; for purses being fuller, artistic ambition rises to higher flights, and demand becomes greater in proportion to supply. Nevertheless there is a large number of collectors, gifted connoisseurs too, who have become embued with a desire for the early transfers of the Potteries. To those the following pages will probably appeal most of all. At the same time there is a considerable number of collectors in this kingdom who may not altogether be indifferent to our remarks, although the bulk of these rich dark blue transfers are in the States and not in England.

Professor Edwin Atlee-Barber of the United States of America, in his "Anglo-American Pottery," calls attention to a plate with a border of foliage and a view of Mitchell & Freeman's China and Glass warehouses, Chatham Street, Boston, U.S.A. This design was in rich dark blue, and was produced by William Adams of Stoke. In the *Keramic Studio* for January 1901, he says: "The richness of the coloring of these (Adams) designs is unsurpassed." This old "blue" does not now seem to

be produced by modern potters. Doubtless the glaze had something to do with the richness of the colour.

Professor Barber has every opportunity for writing upon the subject of these rich dark blue plates with authority, for, as before stated, America possesses by far the greatest number that were ever produced; however, it is satisfactory to observe that there is still some little quantity remaining in England, and they are becoming eagerly sought for.

Good specimens are to be seen in the collections of General Terry, Mr. G. F. Cox, and notably there is an example of a rare border of fruit, flowers, &c., with centre view of the Harbour of Whitby, in the collection of Dr. Sidebotham.

The engraving of this plate is good, and gives one the idea of a beautifully finished mezzotint; it bears the impressed mark (*illustrated, page* 128, *No.* 2). The general richness of effect in the best of these deep blue pieces has caused our American cousins to designate our ordinary blue and white willow pattern plates as "pale blue."

Some of the old patterns produced by Adams of Stoke have reached considerable prices in America. In 1810 the Lorraine was brought out (though at first sold under a different name), and is still printed at the Tunstall factory. The Shanghai was produced in 1818 under the name of Tonquin. Several others are being revived. Favourite later patterns were designs taken from Sir Edwin Landseer's pictures of animal life, which formed centres to plates and dishes, generally printed in black transfer, with gold borders. Others

were entitled: Isola Bella; Navarino; Windsor Flowers; Chinese Flowers. The last two, with others in the same style, were generally filled in with enamel colours (that is, the transfer was an outline and the flowers were painted by hand). A design that was very popular consisted of views of Palestine, each piece in the service having a different view in the centre or cavetto of the plate. They were generally printed in light blue and medium dark blue, the border being divided into four panels, with a view of a city alternately with groups of flowers. But these are rather of the later period. The patterns best known to collectors, especially American collectors, are those given by Dr. Colles and Mr. S. Robineau in *Old China*, a magazine for ceramic collectors, published at Syracuse, New York. The principal ones in the old dark blue are the historical views of different places in London, of the 1820-1835 period; views of English important buildings and country houses, with floral borders. Amongst those may be enumerated the following plates, dishes, or services:—

With Border of Bluebells and other Flowers—

Bamborough Castle, Northumberland
Beckenham Place, Kent
Bothwell Castle, Clydesdale
*Branxholm Castle, Roxburghshire
Brecon Castle, Brecknockshire
Bywell Castle, Northumberland
(The) Chantry, Suffolk
Caister Castle, Norfolk

* See note on opposite page.

Dilston Tower, Northumberland
Hawthornden, Edinburghshire
Jedburgh Abbey, Roxburghshire
Ludlow Castle, Salop
*Melrose Abbey, Roxburghshire
Morpeth Castle, Northumberland
St. Mary's Abbey, York
Scaleby Castle, Cumberland
Tixall, Staffordshire
Windsor Castle, Berkshire
Wolvesey Castle, Hampshire

BORDER WITH LEAVES AND FLOWERS—

Armidale, Inverness-shire
Blaize Castle, Gloucestershire
Blenheim, Oxfordshire
Bramham Park, Yorkshire
Carstairs, Lanarkshire
Denton Park, Yorkshire
Floors Castle, Roxburghshire
Gracefield, Queen's County
Glanbrane, Carmarthenshire
Murthly, Perthshire
Pishobury, Hertfordshire
Plasnewydd, Anglesey
Rode Hall, Cheshire
Sunning Hill Park, Berkshire
The Rookery, Surrey
Wells Cathedral, Somerset

* Through an unfortunate error of the engraver at the Stoke factories, the descriptions of these two plates have been reversed in this series, Melrose Abbey being printed on the back of the Branxholm Castle plate, and *vice versa*.

Border with Trees, Foliage, Flowers, Rocks—

Bank of England, London
Clarence Terrace, London
Hanover Terrace, London
Highbury College, London
The Holme, Regent's Park, London
The London Institution, London
Regent Street (part of), London
St. George's Chapel, Regent Street, London
St. Paul's School, London
Villa in Regent's Park, London
Three Series as follows:—
A. Two persons in foreground and two in background.
B. Two persons in foreground, horse, chaise, and groom in background.
C. Three persons and dogs in foreground, &c.
York Gate, Regent's Park, London

Note that in dinner services the border is the same throughout each, but the centre of each plate has, as a rule, a different decoration.

The Quadrant, Regent Street, and many of the London views, were arranged from engravings by William Wallis, after drawings by Thomas H. Shepherd, published in *Metropolitan Improvements* or *London* in 1829; also from engravings by J. Shury, after drawings by H. West; while some were executed from drawings taken direct, arranged by a local artist named Cuts.

Another style of border is one with foliage, trees, and rocks* *(see No. 310)*, with Denton Park, Yorkshire, in

* For some reason (probably an omission of the engraver), the name of the view is always omitted from this series (Trees and Rocks border).

centre. Yet another with border of foliage and flowers (with scroll edge) and Alnwick Castle, Northumberland, in centre; Melrose Abbey; St. Catherine Hill, near Guildford; and others. This border was also used by Clews of Cobridge. In *Old China* for January 1902, there are the following remarks on this point: "This use of the same border by two different potters is exceptional. It is the experience of American collectors that views and subjects were often copied by different manufacturers, but each firm had its special border, and these were not copied. On English views, besides the case just mentioned, we find another Adams-Clews exception in the well-known bluebell border used by Adams on so many of his beautiful dark blue pieces. In this case the Adams mark is the rule, the Clews mark the exception. It is probable, at the closing sale of James Clews' works in 1829 or 1830, Adams bought some of his engravings, among them the views and border mentioned above. On the back of the bluebell views by Clews is found the same printed stamp as used by Adams. It is highly improbable that Clews should have copied a border and stamp originated by Adams, or that Adams should have done so while the Clews' works were in existence, but it is very natural to suppose that Adams bought some Clews engravings when the latter closed the factory." This has been proved to be so from the books still extant at Greenfield.

There is an interesting specimen of the later period illustrated in "Anglo-American Pottery," second edition, called the "Harrison Bowl." It occupies pages 129, 130, and 131. General W. Harrison was elected President

of the United States of America in 1840. Numerous designs were issued during the Presidential campaign, most of them bearing the log cabin which was symbolical of his early life. Therefore, the Harrison Bowl is very interesting to Americans, as it commemorates an important event in their public history.

A feature of the Adams fine dark blue old pieces is that, on the reverse side, where there is no print or decoration, its glaze has a bluish tint. There are many specimens to be seen in the Trumbull-Princeton Collection at the Museum of the Princeton College, New Jersey, and in nearly all the principal museums of the States. Specimens of these Adams dark blue services command high prices at sales in America. As much as one hundred or two hundred dollars is sometimes obtained for single pieces. It is not a question of paste here, as on porcelain, but simply decoration by colour or design, and period of production. Of course, the more national (American) the design is, the more it is appreciated. The plates themselves are well baked earthenware or stone ware, very free from cracks in the glaze, or "crazing." The *impressed* Eagle mark (No. 2, page 128) appears on all the rich dark blue of the 1804-1840 period; and from 1820 the Eagle *printed* mark, or some other *printed* mark, was often added, together with the name of view, except on the border with trees and rocks, and a few odd cases.

The designs given by Professor Barber, in "Anglo-American Pottery," of American views are as follows :—

Colours : Pink, black, red, &c.

Border : Roses in basket.

LIST No. 321

PLATE: MITCHELL & FREEMAN'S CHINA AND GLASS WAREHOUSE
CHATHAM STREET, BOSTON *Circa 1820*

10in.

(DARK BLUE)

LIST No. 332 PLATE: VIEW OF NEW YORK

6in.

(VARIOUS COLOURS)

PLATE No. XLIII

BORDER:—ROSES IN BASKET, &C.

LIST NO. 331. PLATE: VIEW NEAR CONWAY, N.H., U.S.A.
9in
(VARIOUS COLOURS)

LIST NO. 326. DISH: FALLS OF NIAGARA, U.S
20in.
(VARIOUS COLOURS)

BORDER:
FLOWERS AND LEAVES

PLATE: BLENHEIM, OXFORDSHIRE
10in.
(DARK BLUE)

MARK USED AT THE ADAMS STOKE POTTERIES FOR VIEW OF BLENHEIM

DISH: FLOORS, ROXBURGHSHIRE
15in.
(DARK BLUE)

BORDER:—BLUEBELLS AND OTHER FLOWERS

LIST No. 301. PLATE: HAWTHORNDEN, EDINBURGHSHIRE
9in.
(DARK BLUE)

LIST No. 299. DISH: JEDBURGH ABBEY, ROXBURGHSHIRE
14in.
(DARK BLUE)

MARK USED AT THE ADAMS STOKE POTTERIES FOR VIEW OF JEDBURGH ABBEY

Impressed Mark : adams.

Printed Mark : Cornucopia and eagle.

Catskill Mountain House, U.S.A.

Conway, New Hampshire, U.S.A., View near (*illustrated*, *plate xliii*).

Falls of Niagara, U.S.A. (*illustrated*, *plate xliii*).

Fort Niagara, U.S.A.

Harper's Ferry, U.S.A.

Headwaters of the Juniata, U.S.A.

Humphreys, U.S.A.

Lake George, U.S.A.

Monte Video, Connecticut, U.S.A.

New York (horseman in foreground), U.S.A.

Schenectady on Mohawk River, U.S.A.

Shannondale Springs, Virginia, U.S.A.

West Point Military School, New York, U.S.A.

White Mountains, New Hampshire, U.S.A.

Border with medallions of sailor-boy and ship :

New York, River View (*illustrated*, *plate xlii*, *No.* 332).

It is thought that there are many more to be discovered.

Border with animal medallions and wreaths of roses, in red, purple, green, black, &c.

The Columbus Designs.

Fleet view : Columbus and two companions, six Indians, two caravels, and two boats.

Fleet view : Columbus, one companion, and three boats (*illustrated*, *plate xlvii*, *list No.* 341).

Cavalry view : Columbus and attendant, five Indians, and mounted soldiers.

Camp view : Columbus and horse, two Indians, and four tents.

Indian view : Columbus, Indian (standing) and squaw (seated), vessel in distance.

Greyhound view : Columbus, Indian and three dogs, two tents, and boats.

Hunting view : Columbus, natives (standing and sitting), former shooting wild geese.

Pavilion view : Columbus, two circular tents, three white men, and three Indians.

Landing view : Columbus, procession of thirty white men from beach, three large figures of Indians in tree in foreground (*dish illustrated, plate xlvii*).

The designs for these plates were not always thought out in England. William Adams, junior, in 1821 brought several views home with him. Some of those original designs are still in existence. Besides the realistic scenes there were very many conventional designs in the period between 1804 to 1840 ; and there are specimens scattered among many important collections. One of the more important is the Cupid series, in a very dark blue. There are many various centre designs in it, with the same foliage border. Another lot was the Seasons. This design is seen on all the dinner and tea-table pieces, and in various colours (except dark blue), having four female figures, alternating with groups of flowers, emblematical of the Seasons ; also, twelve different decorations for a centre—one for each month, with the name of the month printed thereon. There were also the patterns called the Sea, Laconia, Gazelle, which were extensively printed. A pattern for tea ware, called Thomas the Rhymer, was popular. Another, termed the Oriental, was brought out in 1818, and was executed on the French and concave shape. It has been much copied by many manufacturers.

We have not been able to give herein what may be definitely called a complete list of the Adams designs, for all the old books are not in existence. But those who wish to pursue the subject further will, no doubt, be gratified in perusing the works of Professor Atlee-Barber,* especially his book on "Anglo-American Pottery," and also the writings of Mr. S. Robineau, editor of *Old China* (Syracuse, New York), for as time goes on fresh specimens are brought to light from collections. Mayer, in his "History of the Art of Potting in Liverpool," says: "The art (transfer printing) has helped to make English pottery famous throughout the civilized world, and has done much towards making its production one of the greatest staple manufactures of the country." This is wisely said. If so, the inference is obvious that the firm of William Adams & Sons of Stoke and Tunstall took a conspicuous part in making the symbols of the art known and appreciated in a wide-world sense.

* Cordial thanks are due to Professor Barber, curator of the Pennsylvania Museum and School of Industrial Art, and to Mr. S. Robineau, of Syracuse, for the loan of some of their excellent half-tone illustration pictures which have appeared in "Anglo-American Pottery," *The Keramic Studio*, and *Old China*.

LIST OF THE MORE IMPORTANT MARKS USED BY ADAMS

at the Stoke and Greenfield Factories

1804 to 1860

(The numbers of the following marks are quoted on pages 129-143)

1 ADAMS

Impressed. Used for all kinds of productions except the deep Blue Transfer.

2

Impressed. Used for the rich deep Blue Transfers.

3

Printed. Used for American scenery, 1830-1850 (also occasionally seen on modern conventional designs).

4

Printed. Used for the rich deep Blue Transfers.

5 Name of pattern in various decorative scrolls.

6

Impressed. (1820) Occasionally seen on conventional designs. Rich (deep) Dark Blue.

7 W. ADAMS & SONS

Printed. Enamelled Ironstone China.

8 ADAMS

Printed. Enamelled Ironstone China.

9 W. ADAMS & SONS
STOKE . UPON . TRENT

Printed. Enamelled Ironstone China, also Porcelain.

10 **ADAMS**

Impressed. Used for Parian Statuary.

11

Printed. Plain Ironstone China—1840—(still used).

12

Printed. Semi-porcelain, &c. (still used).

13

ADAMS.
ENGLAND.

Used on some useful ware (still used).

PLATE No. XLVI

BORDER:—BLUEBELLS AND OTHER FLOWERS

SOUP PLATE: DILSTON TOWER, NORTHUMBERLAND

10in.

(DARK BLUE)

BORDER:—FLOWERS AND FRUIT

LIST No. 296. PLATE: WHITBY HARBOUR

10in.

(DARK BLUE)

PLATE
No.
XLVII

LIST NO. 341. THE COLUMBUS DESIGNS—FLEET VIEW
(VARIOUS COLOURS)

THE COLUMBUS DESIGNS—LANDING VIEW
(VARIOUS COLOURS)

BORDER:—WILD ROSES, &C.

CUPID SERIES CUPIDS AND ROSE
(DARK BLUE)

LIST No. 368
THE SEASONS AND MONTHS PLATE—MARCH SERIES
(VARIOUS COLOURS)

PLATE No. XLIX

LIST No. 387. PARIAN WARE

MADE BY WILLIAM ADAMS & SONS, STOKE-UPON-TRENT *Circa 1845*

Tunstall Museum, &c.

List of some

Specimens of Rich Deep Blue Printed Productions of William Adams, and of William Adams & Sons of Stoke-upon-Trent and Greenfield, near Tunstall, identified.

Period 1804-1835

HISTORICAL VIEW, &c., SERIES—ENGLISH VIEWS

No.		Border	Centre	Impressed Mark, see page 128	Printed Mark, see page 128	Owner
				No.	No.	
286	Three Plates, 10 in.	Trees, foliage, flowers	Villa in Regent's Park, London (*Illustrated, plate xl*)	2	4	Professor and Mrs. Wagner, Lancaster, Pa.
287	Plate, 9in.	Do.	Do.	2	4	James B. and Mrs. Neal, U.S.A.
288	Plate, 8in.	Do.	Do.	2	4	James Pringle, Codsall, and Mrs. Humphreys (J.W.), Woodstown, N.J.
289	Baking Dish, 9¼in.	Do.	Hanover Terrace, Regent's Park	2	4	The Museum, Stoke-upon-Trent
290	Dish, 11½in. × 9in.	Do.	Highbury College, London	2	4	Professor and Mrs. Wagner
291	Dish, 17in. × 13in.	Do.	Regent's Quadrant	2	4	James B. and Mrs. Neal
292	Plate, 7½in.	Do.	St. Paul's School, London (*Illustrated, plate xl*)	2	4	James B. Neal

No.		Border	Centre	Impressed Mark, see page 128	Printed Mark, see page 128	Owner
				No.	No.	
293	Dish, 15in.	Trees, foliage, flowers	St. George's Chapel, Regent Street, Lon. (*Illust., plate xli*)	2	4	Mrs. W. E. Lauderdale, Geneseo
294	Plate, 7in.	Do.	London Institution (*Illust., plate li*)	2	4	Tunstall Museum (sent by Professor Barber)
295	Plate, 10in.	Do.	Regent's Park	2	4	Mrs. Casper, Salem
295a	Plate, 6in.	Do.	The Holme, Regent's Park (*Illust., plate xl*)	2	4	Dr. and Mrs. Hurd
296	Plate, 10in.	Flowers, fruit	Whitby Harbour (*Illust., plate xlvi*)	2	—	Dr. Sidebotham
297	Plate, 7in.	Blue-bells, asters, other flowers	Branxholm Castle, Roxburghshire	2	5	Anthony Killgore, Hunterdem, U.S.A.; also Herbert H. Winn, Yardley, Worcs.
298	Two plates, 7in.	Do.	Melrose Abbey,* Roxburghshire (**See note on p. 121*)	2	5	Anthony Killgore
299	Dish, 14in.	Do.	Jedburgh Abbey, Roxburghshire (*Illust., plate xlv*)	2	5	Henry Leworthy
300	Plate, 9in.	Do.	Brecon Castle, Brecknockshire	2	5	Dr. and Mrs. Hurd

No.		Border	Centre	Impressed Mark, see page 128	Printed Mark, see page 128	Owner
				No.	No.	
301	Plate, 9in.	Blue-bells, asters, other flowers	Hawthornden, Edinburghshire (*Illust., plate xlv*)	2	5	Dr. and Mrs. Hurd
302	Plate, 10in.	Do.	Bamborough Castle, Northumberland	2	5	Do.
303	Plate, 10½in.	Do.	Do.	2	5	Rev. F. E. Snow
304	Dish, 14in.	Do.	Morpeth Castle	2	5	Henry Leworthy
305	Plate, 9in.	Do.	Do.	6	5	W. Cory, Somerville
306	Dish, 18½in.	Do.	Windsor Castle, Berkshire	2	5	Wilford R. Lawshe, Trenton, N.Y.
307	Plate, 10in.	Foliage, flowers (scroll edge)	Northumberland's Castle (Alnwick) (*Illust., plate xxxix*)	2	5	Dr. and Mrs. Hurd
308	Plate, 9in.	Leaves, flowers	The Rookery, Surrey	2	5	Do.
309	Plate, 9in.	Foliage, trees, rocks	Old Water Mill	2	5	Dr. J. G. Henry, Winchendon, Mass.
310	Dish, 14in.	Do.	Denton Park, Yorkshire (*Illust., plate xxxviii*)	2	—	S. Robineau

No.		Border	Centre	Impressed Mark, see page 128	Printed Mark, see page 128	Owner
				No.	No.	
311	Dish, 14in.	Foliage, trees, rocks	Unknown (*Illust., plate xxxviii*)	2	—	W. Cory, Somerville, N.Y.
312	Plate, 9in.	Do.	Holywell Cottage	2	—	Do.
313	Plate, 10¼in.	Leaves and flowers	Gracefield, Queen's County, Ireland *This plate was one of six rescued from the ship "A. J. Donnelson" of New York, wrecked March 20th 1835 at Chadwicks, off New Jersey, whilst on a voyage from Lima, via Coquimbo (75 days), to New York.*	2	5	Charles Macaulay, Brooklyn, N.Y.
314	Soup Plate, 11in.	Grape leaf and flower	Three cows, two reclining, &c.	2	—	F. E. Haight, New York City and Lebanon
315	Jug (quart)	Foliage, stars, &c.	Arms of the U.S.A.	2	—	James B. and Mrs. Neal
316	Rectangular Jug, 6in.	Flowers, &c.	Bird, nest of eggs, &c.	2	—	Mrs. W. M. Haines, Sherman, U.S.A.
317	Jug, 4½in.	Do.	Cottage scene; three figures in foreground, beehive, &c. (1810-20 period)	2	—	Rev. F. E. Snow, Guildford, U.S.A.
318	Ewer-shape Jug, 10½in.	Do.	Castle on bank of stream, bridge, &c.	2	—	W. G. Boardman, Hartford, Conn.
319	Plates		Willow pattern (1810 period)	2	—	Captain H. D. Terry (Ripley)
320	Cup and Saucer	Trees, foliage	Three pagodas, woods, &c.	6	—	Tunstall Museum

List of some

Specimens of Printed Productions of American Scenery by William Adams of Stoke-upon-Trent

AND

William Adams & Sons of Stoke and Greenfield, identified.

Period 1820-1838

No.		Border	Centre	Impressed Mark, see page 128	Printed Mark, see page 128	Owner
				No.	No.	
321	Rich Dark Blue Plate, 10in.	Trees, foliage, flowers, &c.	Mitchell & Freeman's Warehouse, Chatham Street, Boston (*Illust., plate xlii*)	2	5	Dr. Daniel Yoder, M.D.; also James B. Neal and Eugene Tompkins (various sizes)
322	Pink Cup and Saucer	Medallions of sailor, ships	New York City	1	3	James B. Neal
323	Pink Plate, 10in.	Roses, basket, with scrolls	Catskill Mountain House	1	3	Mrs. W. E. Lauderdale ; also Field Columbian Museum, Chicago
324	Pink Plate, 8in.	Do.	Shannondale Springs, Virginia, U.S.A.	1	3	James B. Neal
325	Pink Dish, 18in.	Do.	West Point Military Schools, N.Y.	1	3	Do.
326	Pink Dish, 20in.	Do.	Falls of Niagara (*Illust., plate xliii*)	1	3	Do.

No.		Border	Centre	Impressed Mark, see page 128	Printed Mark, see page 128	Owner
				No.	No.	
327	Pink Dish, 16in.	Roses, basket, with scroll	Harper's Ferry, U.S.	1	3	James B. Neal
328	Pink Plate, 10in.	Do.	Headwaters of the Juanita, U.S.	1	3	Do.
329	Pink Dish, 13in.	Do.	White Mountains, New Hampshire	1	3	Do.
330	Pink Plate, 6in.	Do.	View near New York, horseman in foreground	1	3	Mrs. W. M. Haynes
331	Pink Plates, 9in.	Do.	View near Conway, N.H. (*Illust., plate xliii*)	1	3	W. J. Mackay, Springfield, Mass.
332	Plate, 6in.	Sailor-boy, ship, &c.	New York (*Illust., plate xlii*)	1	3	Dr. and Mrs. G. L. Hurd
333	Plate, 7in.	As No. 323	Monte Video, Conn., U.S.A.	1	3	Field Columbian Museum, Chicago

List of some

Specimens of Various Coloured Printed Productions of the Stoke and Greenfield Factories, identified.

Period 1830-1840

No.		Border	Centre	Impressed Mark, see page 128	Printed Mark, see page 128	Owner
				No.	No.	
334	Green Plate, 9in.	Animal medallions, roses	The Landing of Columbus — Camp view	1	5	James B. and Mrs. Neal
335	Pink Dish, 15in.	Do.	Do. Procession from Beach	1	5	Do.
336	Pink Cup and Saucer	Do.	Do. Greyhound scene	1	5	Do.
337	Green Plate, 6in.	Do.	Do. Two Indians (*Illust., plate li*)	1	5	Tunstall Museum (from Professor Barber)
338	Blue Dish, 18in.	Do.	Do. Columbus and Indians	1	5	Field Columbian Museum, Chicago
339	3 Cup Plates, 1 Pink, 1 Green and 1 Black	Do.	Do.	1	5	Miss Josephine Clark, South Framingham
340	Blue Dessert Plate	Do.	Do. Landing view	1	5	Mrs. Casper, Salem

No.		Border	Centre	Impressed Mark, see page 128	Printed Mark, see page 128	Owner
				No.	No.	
341	Pink Plate	Animal medallions, roses	The Landing of Columbus — Fleet view (*Illust., plate xlvii*)	1	5	Henry Leworthy, Fredonia
342	Pink Cup Plates	Flowers and scroll	Pair of horses (the near one white) attached to a harrow, driven by farmer, whip in hand	1	5	Professor Wagner
343	Do.	Anchor, cable, alternately flowers	Sailing boat manned by two persons, tossed on the waves; castle, &c.	1	5	Mrs. Smilie
344	Purple Cup Plate	Flower, bird (also used by Clews)	American river view	1	—	Professor Wagner
345	Pink Plate, 8½in.	Scenery	Highlander, &c. (Caledonia pattern)	1	5	Mrs. Smilie
346	Brown Plate, 9in.	Do.	View of Palestine (different views used for different pieces)	1	5	Mrs. Cull, West Pautlet
347	Blue Dish, 24in.	Do.	Delhi	1	5	Mrs. Casper
348	Black Vegetable Dish	Do.	Spanish convent (1840 period)	1	5	Mrs. N. M. Haynes

No.		Border	Centre	Impressed Mark, see page 128	Printed Mark, see page 128	Owner
				No.	No.	
349	Plum Colour Dish, 17in.	Scenery	Spanish convent (1840 period)	1	5	Wilford R. Lawshe
350	Dark Blue Dish, 18in.	Foliage, &c.	Lorraine pattern	1	5	Mrs. Casper
351	Light Blue Plate, 10in.	Scenery	Oriental scenery, Persia	1	5	Dr. and Mrs. Hurd
352	Brown & Pink Plates, Cups	Do.	Views of Bologna (*Illust., plate li*)	1	5	Mrs. Casper; also Tunstall Museum
353	Pink Plates, 11in.	Do.	Andalusia	1	5	Mrs. Casper
354	Black Cup Plate	Do.	Caledonia (Highland scenery)	1	5	Dr. and Mrs. Hurd
356	Purple Saucer	Do.	Oriental scenery (Oriental pattern)	1	—	Tunstall Museum
357	Green Plate, 9in.	Scroll border	Chinese flowers	—	5	Do.
358	Black Plate, 9in.	Gold bands	Dogs, &c., after Sir Ed. Landseer, R.A.	—	—	Do.

No.		Border	Centre	Impressed Mark, see page 128	Printed Mark, see page 128	Owner
				No.	No.	
359	Pink Plate, 10½in.	Scenery	Indian scenery	1	—	Dr. and Mrs. G. L. Hurd
360	Purple Plate, 10in.	Do.	Fountains, &c., scenery (1840 period)	1	5	James B. and Mrs. Neal
361	Light Blue Cups, Saucers	Do.	Views of Navarino	1	5	Do.
362	Pink Plate, 9½in.	Shells, flowers, &c.	Fountain, peacocks, &c. (Grecian font)	1	5	Mrs. W. E. Lauderdale
363	Light Blue Plate, 9½in.	Scenery	Views of Delhi (Delhi pattern)	1	5	William Z. Flitcraft; also (plate) Mrs. J. W. Williams
364	Dark Blue Sugar Bowl (octagon), 5in.	Do.	Views in Greece (Athens pattern)	—	5 (Registered No. 56958)	Mrs. Wilder, Wilder Place, Alabama
365	Brown Jug	Portrait, &c.	Log Cabin (1840 period)	1	5	Henry Leworthy, Fredonia, N.Y.
366	Pale Blue Jug (fluted), 3qts.	Oriental scenery	Oriental scenery (Oriental pattern)	1	—	Mrs. Sanford Alger

No.		Border	Centre	Impressed Mark, see page 128	Printed Mark, see page 128	Owner
				No.	No.	
367	Blue Teapot, 8in.	Oriental scenery	Oriental scenery (Oriental pattern) (1840 period)	—	5	Tunstall Museum
368	Pink Plate, 10½in.	Representing the Seasons	Suited to March. March printed in front (small type in corner) (*There are* 12 DIFFERENT *centres, for each month in the year*) (*Illust., plate xlviii*)	1	5	Wilford R. Lawshe
369	Pink Plate, 8½in.	Do.	February	1	5	S. Robineau
370	Pink Teapots	Do.	Winter	1	5	Mrs. J. B. Neal
371	Plate	Do.	April	1	5	Henry Leworthy and W. R. Lawshe

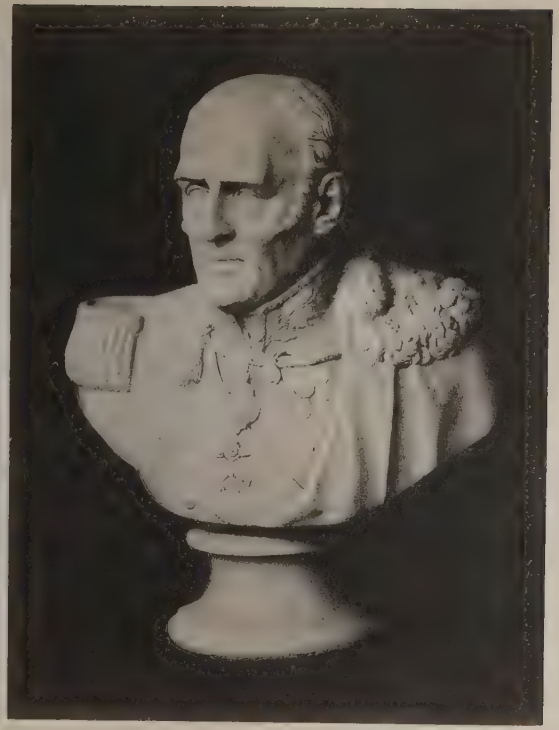
List of some

Specimens of Miscellaneous Porcelain and Earthenware decorated upon and under the glaze, by William Adams and William Adams & Sons (Stoke and Greenfield), identified.

Period 1804-1863

No.	Ware	Description	Printed Mark, see page 128	Owner
			No.	
372	Opaque China	Tray. Bordered with vertical lines in enamel ochre, also enamel blue, and rose border in colours.	8	Tunstall Museum
373	Do.	Plate, 10in. Printed and painted Indian pattern, in red and blue and gold, enamelled, same as No. 382.	—	Stoke Museum
374	Do.	Jug. Blue and gold striped. Height, 8¼in. (*Illustrated, plate li*)	9	Do.
375	Porcelain	Mug. Dated 1855. Height, 3in. (*Illustrated, plate li*)	9	Tunstall Museum
376	Earthen	Pair Plates. Lustred borders; centres printed in red on glaze. (1804.) (*Illustrated, plate li*) 5in. Mark impressed.	1	Do.
377	Porcelain	Vase and Plinth. Richly enamelled, painted flowers, &c., and heavily traced in gold; gold handles of lions' heads, &c. Height, 10in. (*Illustrated, plate li*)	—	Miss Guest, from Lewis Adams
378	Do.	Do. Do. Height, 9in.	—	Do.

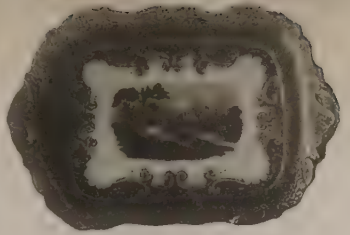
LIST No. 890. SPANISH BRIGAND
14¼in. high



LIST No. 888. THE DUKE OF WELLINGTON
14in. high

1

2



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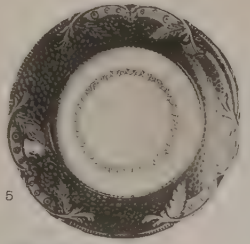

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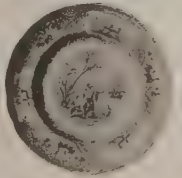
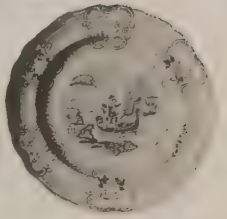


11

12



13

1. List No 377. Porcelain Vase *10in. high*

2. List No. 374. Opaque China Jug *8¼in. high*

3. List No. 380. Dessert Dish *14in.*

4. List No. 385. Porcelain Cup and Saucer

5. List No. 381. Opaque China Plate *9¼in. dia.*

6. List No. 375. Porcelain Mug *(dated) 3in. high*

7. Green Printed Plate *8in. dia.*

8. Plate: Gold Border *(Design after Landseer)* *9¼in. dia.*

9. List No. 294. Dark Blue Printed Plate *7in. dia.*

10. List No. 376. Printed and Lustred Plate *5in. dia.*

11. List No. 337. Green Printed Plate *6in. dia.*

12. List No. 376. Printed and Lustred Plate *5in. dia.*

13. List No. 352. Pink Printed Plate *7in. dia.*

No.	Ware	Description	Printed Mark, see page 128	Owner
			No.	
379	Porcelain	Pair Spill Vases. Similar decoration to Nos. 377-378. Height, 5in.	—	Miss Guest, from Lewis Adams
380	Opaque China	Fruit Dish. Hand painted scene, centre; border of deep maroon, richly gilt. 14in. diameter. (*Illustrated, plate li*)	—	Tunstall Museum
381	Do.	Plate. Border of cobalt blue; richly gilt scrolls, &c. 9¼in. wide. (*Illustrated, plate li*)	8	Do.
382	Do.	Part of a Service. Lightly printed, and richly enamelled; flown blue borders; and richly gilt (1840 period). (*Illustrated, plate lii*)	8	Mrs. Charlesworth
383	Do.	Similar to No. 382	8	Mrs. Evans
384	Do.	Plate, 9in. Dark blue scrolls, breaking up rim into panels, grounded in ivory; richly gilt. (Sold at 10s. per plate.) (1840 period.)	7	George Hammersley
385	Porcelain	Pair Cups and Saucers. Richly decorated in coral and gilt (Derby style). (*Illustrated, plate li*)	—	Miss Guest
386	Do.	Teapot and Stand similar to No. 385 Height, 8in.	—	Tunstall Museum

List of some Specimens of Parian Statuary by William Adams & Sons, Stoke-upon-Trent.

Period 1848-1863

No.	Ware	Description	Mark, see page 128	Owner
			No.	
387	Parian	Pair Male and Female Figures. Gilt bands, &c. Height, 9½in. Mark impressed. (*Illustrated, plate xlix*)	10	Tunstall Museum
388	Do.	Bust of Wellington in regimentals. (*This specimen was in the London Exhibition of* 1851.) Height, 14in. Mark impressed. (*Illustrated, plate l*)	10	John Wallers
389	Do.	Group of Man and Woman, seated, Harvesters. Height, 11in. Mark impressed. Diameter, 10in.	10	L. Duncalf
390	Do.	Spanish Brigand (first specimen made). Height, 14¼*in.* (*Illustrated, plate l*)	—	Mrs. Astbury, from Edward Adams

Freehand Painted (under glaze) Ware—Stoke.

No.		Description	Mark, see page 128 No.	Owner
391	Earthen Dish	Hand painted in red and green. Large Bird of Paradise in centre. 15½in. × 12in. Mark impressed.	1	Mrs. Cull
392	Saucer	Hand painted leaves and flowers in dark blue. 6in. diameter. Mark impressed.	1	Mrs. Horace C. Wait
393	Baking Dish, 9in. × 6in.; Plate, 6½in.; Cup, 3in. × 3in.	Dark blue dappled ground; bird in colours—body green, tail red, neck bright blue. Mark impressed. (*Illustrated, plate lii*)	1	Mrs. Haynes
394	Plate, 10in.	Same as No. 393, but varying colours. Mark impressed.	1	Dr. and Mrs. G. L. Hurd
395	Plate	Red and green flowers. Mark impressed. (*Illustrated, plate xxxvii*)	1	Henry Leworthy
396	Plaque	Oblong Oval, Lion and Lioness moulded, painted in colours. 11in. × 9in. Mark incised. (*Illustrated, plate xxxvi*)		General Terry

WILLIAM ADAMS

Of Greenfield

1798-1865

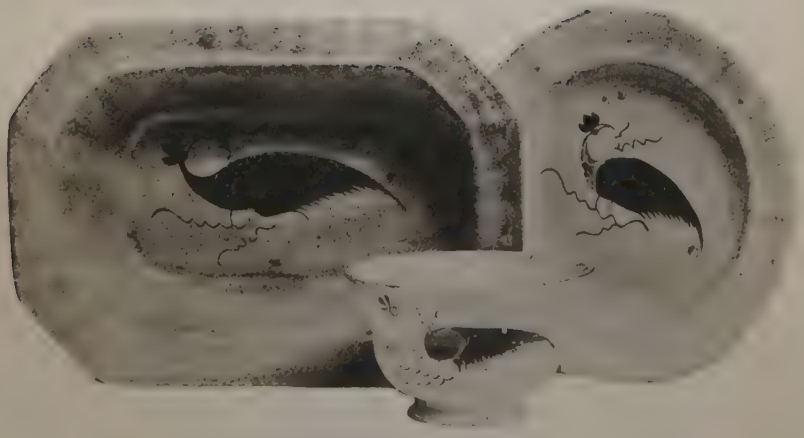
The Factory and Works.

THE pottery at Greenfield was founded one year after the hall was built in 1791, by Theophilus Smith. Mr. John Breeze is found in possession of it in 1795, judging from the records of accounts and the old ledgers now extant at the works. Mr. Theophilus Smith was a kinsman of Joseph Smith, a manufacturer of salt glaze white stone ware, who married Mistress Elizabeth Warburton, widow, in 1773. She was the eldest daughter of William Adams of the Bank House, Bagnall, and was a lady of considerable prestige in her day.

The earliest writer who notices Greenfield is Dr. J. Aikin, in his book entitled "Forty Miles Round Manchester," published 1795. The engraving of it in that work is reproduced in these pages. Aikin observes that Smithfield, as he calls it, is not exceeded in the Potteries for the convenience of its situation, and that it has "several strata of coal and coarse clay, which the potters use much of, close to its manufactories." Next, in the "Directory of the Staffordshire Potteries," published in 1802, and edited by J. Albut, it is mentioned as not being exceeded in point of convenience by any other in the Potteries; which is evidently an echo and a confirmation of Dr. Aikin's opinion.

PLATE No. LII

List No. 382. Part of a Service
Opaque China Enamelled



List No. 393. Dish, Plate, and Cup
Sponged and Painted Underglaze

THE POTTERIES AT GREENFIELD 1902

About thirty years afterwards, that able and painstaking historian, Dr. Simeon Shaw, points out that the Greenfield district contained "several strata of excellent coals and marls, and some beautiful prospects." Further, that "the very elegant and commodious mansion, seen from the highroad, has a truly picturesque appearance in a pleasant hanging wood, fronted by a fine lawn." He states (writing 1829) that it was the property of the late Jesse Breeze, Esq., whose daughters have it in possession, but that neither the colliery nor the factory was at that time in operation.

John Breeze finally purchased the Greenfield property in the year 1797 from his kinsman (Theo. Smith). Three generations of that family—the maternal ancestors of the present family of Adams—have occupied it. Mr. John Breeze had, prior to his purchase of Greenfield, resided at Burslem,* and owned considerable property there. He possessed the Knowl potteries, some land and cottages, also a large pottery in Longport. In 1773, he married Elizabeth, widow of Mr. Mare, of Burslem.† Their son Jesse was born in 1775. He was educated at Repton School, and afterwards joined his father at the works. Soon after that, the father gave up most of the business to the management of Jesse, who was a very

* Dr. Aikin says a church once existed at Tunstall, and that various bones have been dug up on its site, which is at the present day called Church Field. It must have been a very early structure, for Camden, in his "Britannia," published 1637, does not show it in his map of Staffordshire. John Breeze attended St. John's Church, Burslem. His pew was inherited by the Adams family, who also attended service there until Christ Church, Tunstall, was built in 1832.

† Elizabeth Breeze died at Greenfield, 1803, aged 63, and was buried at Burslem (St. John's). John Breeze died at Greenfield, 1821, and was buried at Burslem; so also was his mother, who died at Greenfield in 1803, aged 86.

energetic man.* For many years the Knowl, the Longport, and the Greenfield potteries were worked in conjunction.† Porcelain was made at Knowl and Greenfield. A fruit dish (marked Breeze) is illustrated, plate liv (Hulme Coll., Wedgwood Institute). The style of decoration is like that affected in or about 1810, and hence is more likely to be of Greenfield make. But porcelain was turned out in large quantities at the Knowl works. Greenfield is about two miles from the Knowl works. It could be seen amidst its trees in the distance from the back of the latter place, and was a pleasant ride for Jesse from one works to the other and on to Longport. The style of the firm at that time was John Breeze and Son; but the collieries were, later on, known as those of Jesse Breeze and Co., excepting a small one which was owned by Breeze and Yonge.

From the account books, still extant at Greenfield, it appears that the Breeze firm traded with Boston, U.S.A., as far back as 1795. They had a general business with America in cream ware, fine black basaltes, and blue printed ware.‡ They also had a general foreign trade. Messrs. Breeze & Harrison of Liverpool were their principal shippers. It is an interesting fact that in the home trade they dealt with several firms in London and the Provinces, whose successors are still customers to the present firm at Greenfield. The Breeze firm being coal

* Both John and Jesse Breeze are said to have done much for Tunstall in their day.

† In 1818, the Knowl works was let to Messrs. Wood & Caldwell (later, to Enoch Wood & Sons) for £127 10s. per annum until 1835.

‡ A blue printed pillar vase is in Tunstall Museum. It is 11 inches high, and was made at Greenfield *circa* 1797 (*see plate liv*).

and marl owners, trade was done in those articles, also in Devon, Dorset, and Cornish clay, which was imported in large lots and resold in smaller quantities. The last payment to the Hendra Company (which company is mentioned on page 17) was in 1822.

The ware made at Greenfield at that time was mostly the useful kind, such as china dessert services, richly enamelled and gilt, green glazed ware, the modelling of which was excellent. The moulds are still in existence. A good deal of black Egyptian (basaltes) was made into tea services. Many unmarked fragments of beautifully shaped teapots, fluted on the lathe, have been found in the older parts of the buildings. They were not generally figured. Biscuit jars in cream ware, fluted on the lathe, of the earliest Greenfield period, have been unearthed. The black ware was very similar in quality to that produced by Mayer, Birch, and other Staffordshire potters. Underglaze painting was also done. A jug of that sort is in the Tunstall Museum. It is lettered and dated thus: $\frac{\text{J.W.}}{1814}$ (*see plate liv*), and was intended to celebrate the wedding of one of the workmen, named Whitehead, whose family have worked at Greenfield for several generations.

In the early days of the Breeze *régime* the Greenfield mills were the only ones at Tunstall for grinding glazes, flint, stone, and colours. When an improved new engine, driven by steam, was erected in 1806, it was considered a great event. Many people from the outskirts of Cheshire came to see it as a wonder, although several others had been previously worked, amongst which may

be mentioned the one at the pottery of William Adams at Stoke. The water for the boiler was obtained from a brook some three hundred yards away, on the road to Little Chell. A culvert was made from the brook to a tank under the engine, from which the water was pumped into the boiler. The same method is still used, and the surplus water from the mill is made to run into a pond at the back. This in turn feeds the pools at the front of the factory by another culvert, for the use of the boilers at the factory. This surplus water again is directed so as to feed the pools at Greengates factory—some hundred yards off—the necessary drain having been made when that pottery was first worked in conjunction with Greenfield. The flint and stone, ground and ready for use, were supplied to some of the principal manufacturers in Burslem and Cobridge, as well as those in Tunstall.

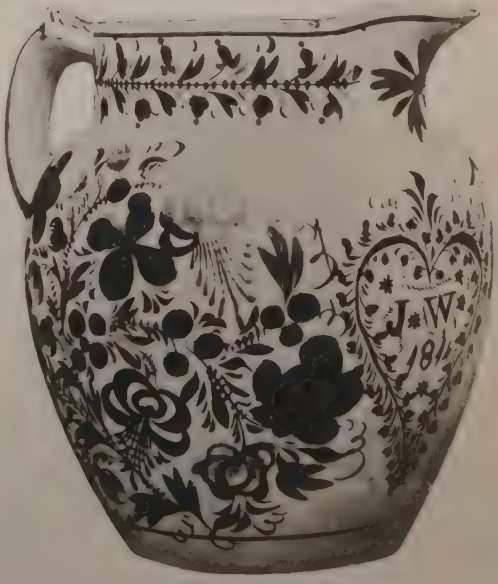
After Mr. Jesse Breeze's death in 1827, the factory was let to Messrs. Wood & Challinor (Brownhills). In 1834 it was added to the Stoke combination, of which William Adams, born 1798, was then the senior partner. The firm at that time controlled six factories, including Greenfield, and it was an immense business.

No highly decorated goods or art ware were made at this time (1834-1865) at Greenfield, but mostly white granite ware, shipped to Cuba, as is the case at the present day. In reference to the white granite,* a plain white body of considerable strength and durability, the mixing was first made in 1842 at Greenfield. Mr. Baker, the late manager, has left some notes about it. He says:

* White granite was, we believe, first introduced by a Burslem firm.

FRUIT DISH. PORCELAIN ENAMELLED
11in. long, 8in. wide
(Described page 146)

PILLAR VASE. BLUE PRINTED
11in. high
(Described page 146)



JUG
UNDERGLAZE PAINTED, AND DATED
7¼in. high
(Described page 147)

"I have this day (3rd January 1842) *stained* our mixing tub, filled with best clay slip, to complete our first order of white granite—being thirty-six crates. We made sixteen tons of clay, which left about a ton over."

They also produced at Greenfield at this period sanitary ware, plain printed ware, and the sponged and painted goods for the East.

This painted ware was also manufactured in gaudy colours and in dark blue for the West Coast of Africa, North and South America, &c. Much of it was done by means of cut sponges, and was first made in Staffordshire by William Adams at his Greenfield pottery in 1845-50. In order to introduce it he procured persons from Scotland who understood the process. William Hancock, the manager of the department at Greenfield, kept it under his control for a long time, and was allowed a premium for doing so. Pieces of this ware, if impressed on the back with the name of "ADAMS," will command a fair price in America. The earlier hand painted ware is, however, the most sought after in that country. In addition to the above named wares, a considerable quantity of the blue printed ware was turned out at Greenfield in connection with the Stoke factories, and after the separation therefrom. The same may be said of other transfer patterns, but especially so of the popular Columbus design, which, although first made at Stoke, was peculiarly the creation of William Adams of Greenfield, the subject of this notice. A description of the Columbus design has been given under the Stoke section of this book, but it may be of use, more

especially to American collectors and connoisseurs, to quote what Professor Barber says about it. In the *Keramic Studio* of September, 1900, he writes: "Among the more recent printed designs on English pottery is 'The Landing of Columbus,' a design well known to china collectors and much sought after, although it is of little or no historical interest, being a purely imaginary conception, of the same class as 'Penn's Treaty with the Indians,' figured in our first paper. Collectors are usually satisfied to own a single example of the Columbus plate, apparently unaware that there are ten or more distinct varieties of this subject. The border design in all is the same, an alternate arrangement of panels and roses, usually four of each. The panels or medallions contain deer or elk or moose, representing the fauna of the United States. The central engravings, however, differ widely; in some there are Indians, and in others Spaniards, while a number are nondescript designs which seem to bear no relation to the Discovery of America."

Then follows a description of the decoration on certain plates, which are more or less similarly dealt with under the Stoke section of these pages. He adds: "At this date very little can be learned in regard to these old printed designs. Few of the factories that produced them are still in existence, and those which have survived contain but little data relating to the old designs intended for the American trade. Fortunately, I have been able to procure some interesting information regarding this particular design, 'The Landing of Columbus,' from a grandson of the manufacturer, who

was William Adams of Greenfield, Staffordshire, England ; born in 1798, who first came to America on a visit in 1822, and later in 1825. During his second trip he procured the designs for the engraver, and when he returned to England had the pattern made and shipped to the States about 1830. These were among the first of the design to reach the country (America) bearing printed devices in other colours than dark blue. The Columbus design was produced in several colours, red, pink, green, blue, brown, black, and purple. The price of plates bearing the Columbus design was four shillings a dozen, or about eight cents each ; while at the present time, such pieces have been known to bring at least a hundred times as much." A bust portrait of William Adams of Greenfield appears in the magazine quoted, as an appropriate accompaniment to the article alluded to. This extract will be more especially appreciated by American students of ceramics. It will show by the rise in prices how much the transfer printed wares of Staffordshire are valued in the United States of America. It is to be hoped, too, that the complaint made by the learned professor that so "little can be learned in regard to these old designs," will be to some extent answered by the publication of this volume.

In addition to his pottery at Greenfield, Mr. Adams erected in 1862, on the east side of it, some oil retorts for the purpose of making crude oil from cannel coal and shale, to be converted into paraffin. Later on a company was formed, under the style of the North Staffordshire Oil Company Limited, consisting of the following

persons: William Adams, junior, Thomas Adams, E. T. W. Wood (of Henley Hall, Salop), H. Meir, A. C. Meir, G. W. Turner, and J. Tomlinson; to refine this oil at a works built in Bradwell Wood. This business was a lucrative one until 1860, when the Americans discovered their petroleum oil wells, which gave it off in its liquid state, and they were able to deliver oil in this country at a lower price than it could be produced here from the cannel and shale. However, another company wished to acquire the Bradwell Wood works, and they were disposed of.

William Adams, junior, built the Parsonage Street flint mill in 1859, and carried on the works under the style of the Tunstall Mill Company, but sold it in 1896 to Messrs. Mear & Green.

The collieries at Greenfield were worked in the names of William and Edward Adams, in right of their wives (the two daughters of Jesse Breeze), till 1863, when William "paid his brother out" and worked the mines alone until his death. His son continued to do so till they were "drowned out." In 1858 Mr. Adams purchased Newfield Hall, and the bulk of that estate in 1865. His son purchased the property adjacent and also the Newfield pottery in 1872, having rented it for fifteen years previously. Valuable marls and clays are obtained from the Newfield brick and marl works, which are still worked by the Adams firm.

At the death of Mr. Thomas Heath (of the Hadderidge), 1839, William Adams & Sons, as a firm, took over the Hadderidge estate at Burslem. Mr. Adams

(1793-1865) was the nephew of Mr. Heath. There were the manufactory, house, cottages, and other property, in the division of which the Greenfield family obtained their rightful share. This property was all sold in 1890.

Until 1865 the collieries and the potteries at Greenfield were screened from view by trees, but other works were erected at or near Tunstall, and the rural aspect was changed into the urban appearance the town and suburbs now present. In the year 1842 Mr. Adams (1793-1865) enlarged the dwelling-house at Greenfield considerably. There was one notable spot, in a popular sense; that was a small room at the back of the building, which was mostly used for messengers and such like persons, who were regaled with cold beef and home-brewed ale. Greenfield was a noted place in those "good old times" for its hospitality, and hence did not suffer in popularity.

At the present time (1902), Greenfield pottery, Greengates pottery, Newfield brick and marl works, and estate, are worked by the firm, in succession, under the style of William Adams & Co., the partners being William Adams (born 1833), William Adams (born 1868) the younger, A. G. Alcock, and Percy W. L. Adams (born 1875). The two factories alone cover upwards of eight acres of land, where useful earthenware of every description, both ornamental and plain, can be seen going to every country in the world, besides much ware for our English homes, both rich and poor, and for our great hospitals, His Majesty's War Office contracts, colleges, silver mounters, &c. Mr. Alcock served his apprenticeship

at Newfield pottery, under the elder Mr. Adams, from 1866, and entered the present firm as junior partner in 1892.

Many of the workpeople at Greenfield and their "forbears" have been employed there from generation to generation. One manager (William Hancock) has been already mentioned (*see ante, page* 149). John Baker, the present manager, and second of his name, entered the service at eleven years of age, and continues after fifty-six years of faithful work. He began as invoice clerk at the factory, and was promoted to participate in the knowledge of certain secrets of the manufacture—formerly more jealously guarded than is the case now. His father came to Greenfield factory in January 1835, and before then had worked at the Hadderidge pottery belonging to Mr. Heath, ancestor of the present generation of Adams on the maternal side. Another manager, named Heath, now seventy-six years old, has worked for the firm all his life; also his father and grandfather before him; and now his sons and grandsons are following his example under the same employment. Another old servant's great-grandfather was coachman to the present family's great-great-grandfather at Greenfield. Others of the name of Cooper, Colclough, Wedgwood, Whitehead, have worked many years. It is very pleasant indeed to record such instances of fidelity. No doubt there is a mutual advantage in such attachments; and it must be acknowledged that, to the ability, energy, and faithfulness of old servants, especially in the managerial line, much of the success of business is due.

There is an old man, who is over eighty years of age, who remembers taking crates of ware from the Stoke potteries, and, later, from the Greenfield factory, by lurry to Whitmore railway station, for, of course, some of the goods were sent by railroad as soon as that method of conveyance was available. Whitmore (nine miles distant) was the nearest rail station till 1848, when the line from Stafford to Crewe, *via* Stoke, was opened. Burslem station was then the nearest to Greenfield, till 1871, when a loop line from Stoke to Congleton was opened, and the then Burslem station was named Longport. Burslem was thus afforded another station on the loop.

Turning to another aspect of the industries in connection with the Greenfield estate, it is instructive to note that of mining. The mines of the North Staffordshire basin appear to have been worked even in prehistoric times,* *i.e.*, the pre-Roman period. Very crude workings of the Red-mine ironstone, which dips eight inches per yard, have been observed on the Adams property at Newfield. The ancients seem to have sunk their shafts from fifty-five to sixty feet deep, at distances of twenty to twenty-five yards apart, and worked up to the surface or "crop"—so far, in fact, as the mine retained its good qualities. They then filled up the shaft with a puddle of strong yellow clay, so dense that water could not percolate through it. This done, they sank a fresh shaft, and another as required. Mines existed elsewhere, but these workings were evidently preferred, because the iron ore

* Several old picks, the points of which were capped with iron only, have been found in the old workings.

found therein was the best in quality of the basin. That of inferior kind was left untouched, and, in the excavations, some of it was actually used to pin the roof. Mr. Adams (1798-1865) worked all these old drifts over again, and he found ore, which had been abandoned in olden times, of sufficient quality to make good furnace-mine. This Red-mine ore is, for the most part, used for puddling furnaces, and it commands a ready sale. Shafts had been sunk by John and Jesse Breeze, previous to the Adams time, at the end of the eighteenth and beginning of the nineteenth centuries. They were worked in those days by means of gins, which were made of a large barrel, twelve to fifteen feet diameter by three feet long, placed on a vertical shaft, and erected a few yards from the mouth of the drift. The gin was worked by a horse attached to gear working on the vertical shaft underneath the barrel. The horse described a circle round the barrel or gin, on which the rope wound itself and passed over a wheel on the head-gear at the pit mouth, thus drawing up the ore from the mine.

In or about 1798, Mr. John Breeze had some fourteen or fifteen small pits worked in this way in and near Greenfield. Several outside Greenfield were on lease, and belonged to the family of Admiral Child. These latter pits were called the Mill collieries. The second lease extended from 1809 to 1833. They were not so extensive as the Greenfield collieries, and only yielded about eighty tons per week. The coal was partly consumed at the Greenfield factory, and, in earlier days, was consumed at Greengates and other factories. Soon after, or possibly

at the same time as the Greenfield collieries were opened at the end of the eighteenth century, the Childs sunk shafts on their estate at Clanway.

The Greenfield and Newfield properties contained the whole of the seams of coal, ironstone, oil shale, and cannel in the North Staffordshire basin. The Black-band, Red-shagg, Red-mine, Oil-shale, Bassy, Peacock, Spendcroft, Gubbin, and Great-row mines, crop out over the estate. In the "fifties," until the "seventies," the Adamses, perhaps, took more interest in procuring minerals than in their potteries, which, however, are still kept going, and are being worked with much energy, for the old blue printed patterns—so much sought after in America—are being revived. It is most interesting to know that the firm is still producing at the present time, in addition to the general earthenware in its endless variety, the semi-porcelain with its rich enamelled Chinese and other decorations, as well as modern patterns in transfer work. The beautiful "flown blue," which has not lost in quality since the Stoke days, is also being manufactured. The "Adams jasper" of the olden time is being reproduced, to a certain extent, and is received with much favour. (*It should be carefully noted that this jasper is always marked with the name of Adams impressed—see mark given on page* 39.) There is also a body termed "Imperial stone ware," forming useful articles in tea ware, flower pots, candlesticks, trinket sets, and many other items. This body bears classical and eighteenth century hunting scenes in white bas-relief, the same as the jasper, and very charming it is. All Adams

ceramics are well known for their durability. Tiles and sanitary ware are made in considerable quantities.

In the year 1888 Mr. W. Adams (born 1833) was able, in association with Mr. Hales Turner, to apply and develop the Turner patent for printing continuous transfer sheets from copper rollers by machinery at the Greenfield factory. No doubt it was an evolution of the idea which had been, to some extent, worked out by Mr. William Wainwright Potts in the Staffordshire Potteries earlier in the nineteenth century. Going further back, to about the year 1775, the process may be seen in comparative infancy at the Brick House and Cobridge potteries of W. Adams of Burslem (1748-1831); and, subsequently, at the Greengates factory of W. Adams (1745-1805); also at the Stoke potworks of W. Adams (1772-1829)—all of whom of the same name, and cousins of each other, seem to have been working on the same lines at or near a similar date. But these facts are more clearly shown at pages 20, 40, 98, 102, 129-139; and an illustration appears (*see plate No. x*) of a dish, produced at Greengates about 1787, treated in manner almost equal in colouring, &c., to the Nankin.

THE ADAMS FAMILY

Introduction to Biographies

SO far as is at present known, the ancestors of the families of whom this volume is a record can be traced back to the fourteenth century. They were located in Shropshire, at Longdon, Ponesbury and Wem.

There were William and Thomas Adams and their branches at the two first-named places. A reference to pedigree table A will show that the definite names are traced back to John Adams of Longdon and Ponesbury at the beginning of the fifteenth century. The first of his descendants, probably, to cross the border into Staffordshire was John Adams of Mucclestone and Burslem. He was fourth in descent from the common ancestor, as per pedigree, and younger son of his father, William Adams of Longdon, Salop. There is no absolute certainty of John Adams of Mucclestone moving to Burslem, but there is a strong probability of it. He was, at all events, the collector of taxes for the Pirehill Hundred of Staffordshire in the year 1560. Counted into the Pirehill Hundred, Mucclestone is on the border line of Shropshire. He was therefore, so long as he remained in that locality, not far from his Shropshire relations. Unfortunately, he was a spendthrift, and ran through all of his property, which was not great, being that of a younger son. It is not likely, under such circumstances, that he was able to purchase the small estate of Sneyd Green, near Burslem.

It was more likely to have been bought by or in the name of his son. Indeed, there is a family tradition that a rich Salopian relation had acquired it for the son. That son's name also was John, and his father may have joined him at Burslem. Be that as it may, John Adams the younger stood well socially, and was elected Reeve or Chief Constable of Tunstall Manor Court in the year 1616. The ancient office of Reeve was then equivalent to the term and official status of mayor nowadays. In the seventeenth century it was, indeed, an important office, according to the authorities. His small estate at Sneyd Green and Holden,* Burslem, joined that of the Sneyds, and that of the Earl of Macclesfield also lay in close proximity. The property at Sneyd Green continued in possession of the Adams branch, who had acquired it, for about a century. The adjoining property was sold to an offshoot of the family, namely, William Adams of Cobridge Hall, which is about a mile south-west of Burslem. In 1670, William Adams, eldest son of the Sneyd Green family, and fourth in descent from John of Mucclestone, purchased an estate at Bagnall, some three miles east of Stoke, from Sir Thomas Bellott, Bart. The family seems then to have been comparatively rich, as they possessed several other small estates which were let to tenants. The son who bought the Bagnall estate left the house at Holden a little time before his death, and went to Bagnall to live. He seems to have effected much improvement there in his time. He it was who was

* In the olden days Holden was spelt Holdin, as also was Bircheshead spelt Byrches Head.

owner of the Holden Lane pottery as mentioned elsewhere. He bought other properties, and, when his father died, inherited the Holden and Sneyd Green estates. He departed this life in 1712. His aunt, Mistress Dorothy Adams, probably kept house for him; but she does not appear to have migrated to Bagnall, for the parish register at Burslem says: "M^{ss} (Madam) Dorothy Adams *de Holdin*, buried January 3rd 1717." William, being unmarried, his will, though not witnessed, had been made in favour of his brothers Richard and Edward — passing over Jonathan, the elder one. As the will was not properly attested, Jonathan succeeded to the property as next-of-kin, but subject to the repayment of £450 due to the younger brothers, Richard and Edward. It appears that when William bought the Bagnall property from Sir Thomas Bellott, the sum of £370 was borrowed from Jonathan, and £450 from the other two brothers. The estate was charged with the account. Why Jonathan was excluded from the will, does not appear. The £450 was not repaid in any form during the life of Jonathan, but his heir (William Adams of Bucknall) granted a life interest on the Bagnall property to another William Adams of Bank House, Bagnall, who was son and heir to Edward, the younger brother of Jonathan above mentioned. This was done by indenture dated 1st May 1732. Richard, the other brother, does not appear to have benefitted by the arrangement. The latter left no male issue. Ultimately, the whole of the property came into the possession of William Adams of Fenton Hall and

Stoke (1772-1829). He was great-grandson of Edward Adams, mentioned above, and was father of the Greenfield branch. The biography of both follows hereon.

The line of William Adams (1748-1831) of Burslem came down from John Adams (1654), who was a younger son of John, the eldest son of John Adams of Mucclestone, the common ancestor, said to be the first of the line to settle in Staffordshire (*vide pedigree tables A and C*). His biography also follows hereon.

The line of William Adams of Greengates (1745-1805) was this : He was the only child of the third son of Edward Adams, who was a younger son of John, who was third in descent from John Adams of Mucclestone, who was the reputed founder of the family in Staffordshire (*vide pedigree tables A, B and E*). His biography also follows.

ADAMS OF GREENGATES

WILLIAM ADAMS of Greengates is the principal personality in this book. He is said by Chaffers to have been the favourite pupil of the great Josiah Wedgwood, and, apparently, he well deserved that distinction. He was son of Edward and Martha Adams of Bagnall, North Staffordshire (*see pedigree table E*). Martha Adams was the daughter of Mr. Joseph Adams of Burslem, a junior member of the Bircheshead line. Unhappily, Edward Adams died (1745) before the son was born, and the mother died whilst he was still a youth. To the majority of boys this would have been a crushing blow, and leave an open door of temptation to him, left as he was without the salutary restraint of maternal influence. His education might have been neglected, and precious time lost, in developing those higher faculties of mind and conscience with which nature had endowed him. Very little is known of those early days. It is conjectured that he resided at Bagnall with his cousins, and received an elementary education at the Adams Free School, Hanley. Later, he must have had more instruction than that small school could afford to give him, for he appears to have received an excellent and much more advanced education, considering the time in which he lived. He obtained a knowledge of chemistry, and also became somewhat of an artist. He was observant enough at an early period of life to see that the manufacture of

pottery was the staple trade of the district. It was the art and work, mainly, of his ancestors. His cousins had become affluent thereby; it was, therefore, natural that he should turn his attention in that direction, and he did so. He began to learn the art under the guiding hand of Josiah Wedgwood. The time is not exactly known, but it was probably before Wedgwood had left the Brick House pottery at Burslem to go to the new works at Etruria, which were opened in the year 1769. There was probably an understanding with Wedgwood that young Adams should remain there till he got a thorough knowledge of the work, before building his own factory. He became more than a pupil to the great Josiah. He seems to have become his confidential friend (Meteyard and other historians), and, therefore, continued on at Etruria till about the year 1780. A considerable sum had been left by his father, and he was able to go into business on his own account at any suitable time. These details, however, come more properly under the section devoted to his factories and productions. Mr. Adams was married in his twenty-seventh year, on 12th September 1771, to Mary, daughter of John Cole, of Turnhurst, Tunstall. The marriage took place at St. John's Church, Burslem. The officiating clergyman was the Rev. Richard Bentley. There were seven children born to them (*see pedigree table E*). Only three of them survived him. His wife, his eldest son (William), and himself, all died in the same year, namely, 1805, when he was fifty-nine years of age. Doubtless, it was a happy union, excepting the sorrow incidental to the loss of their

GREENGATES HOUSE, TUNSTALL

THE HOME OF WILLIAM ADAMS, ESQUIRE

(The pottery is hardly visible in the trees, the factory in the distance being the one at Greenfield)

VIEW OF THE VILLAGE OF GREENFIELD ABOUT 1827

(The property of William Adams, Esq.)

GREENGATES WORKS BEING IN THE FAR DISTANCE, ALSO NEWFIELD WORKS IN THE DISTANCE TO THE EXTREME RIGHT

children. In the "Life of Wedgwood," by Meteyard, there is a most interesting passage at page 516. It is founded on the personal recollections of Mr. Adams by Mrs. Boott of Derby.* That lady, though no relation, was a visiting acquaintance of the family, and, consequently, there can be no traditional mist of doubt in the question. Passing over much that she has written about her visits to Greengates, it may be stated, summarily, that she considered Mr. Adams to be "a true type of the English gentleman — benevolent, generous, and a singularly attractive personage." Also, that his wife was a lovable character, and that the children were examples of obedience, affection, and all that makes a home harmonious and happy. Her description forms quite an idyllic picture. But consumption, so fatal to many English homes, swept some of his children away one by one. The house he mostly occupied was Greengates House, Tunstall. It was elegantly furnished, and stood in its own grounds. Many specimens of his exquisite work in jasper adorned the walls. Two of his boys were called John, no doubt in remembrance of the potter-ancestor, who founded the works at Burslem, from a senior member of whose line he was descended.

In his earlier married years the residence was at Burslem, but, at the time the Greengates factory was built, a handsome house was also reared at the turning of the road to Bosley (called Greengates House as already mentioned), which is now called the Furlong and Biddulph Road, leading to Greenfield. The house is still standing.

* Mrs. Boott was wife of Dr. Francis Boott, M.D., V.P.L.S, of Derby.

It was then quite a country house, well wooded around, to screen it from the factory, which, however, in itself was picturesquely built. The gardens attached to the house were extensive ; those for fruit, &c., were at the back and east of it, and stretched some hundreds of yards towards the works below. The pond or lake in the front and side amongst the tall trees was a pleasing object, quite private, being cut off from Tunstall, which was then only a village in size, and very different from what it is to-day, with its rows of houses and shops. The house at Greengates is of comfortable size and substantially built. A neat oak staircase leads up to the third storey ; the chimneypieces are of wood and plaster, carved and moulded in the Adam style with wreaths and medallions —so fashionable towards the close of the eighteenth century. They were painted white. Some of the designs (medallions) are the same as those used on the jasper ware. They are now oak-grained and varnished, but well preserved. It is curious to observe the change that has again come over the nation in regard to house decoration. In the eighteenth century the people cultivated effects from paint and plaster ; now, we are reverting to Tudor and Jacobean times, with a taste for the naked oak, grit-stone, and marble, for building and decorative purposes.

Mr. Adams' small estate at Tunstall covered all the land which is now commonly known as "Meir's field," and which is converted into sundry pleasant streets. The property was redeemed from the land tax on the 24th June 1803. The contract with the Government was numbered 91,235. It affords us a glimpse of those

"good old times" politically, when we were struggling with Napoleon and his French supremacy craze; when Pitt had to resort to all sorts of questionable financial expedients to raise money. One was a kind of bribe for the landlords to redeem their land tax in perpetuity. It has subsequently formed a grinding chain to many a hard-up Chancellor of the Exchequer. The number of the contract is very interesting, as showing the number of proprietors of land who took advantage of the opportunity.

At the time indicated there were three important houses in or about Tunstall. The second was the Hall at Greenfield. It was then the seat of the Breeze family. Subsequently (1827) it came into possession of another William Adams, a distant cousin to the subject of this biographical note. The other house was Newfield, once the house of the Baddeleys. In 1764 it was acquired by the Childs. Greenfield was the only one in the North Staffordshire district which was illustrated by Dr. Aikin with an engraving in his "Forty Miles Round Manchester" (published 1795). And here we get once more a glance of another political movement or the period, and the patriotism of the people. In 1798 volunteer cavalry were first formed, to take the place of the militia and regular troops in case their services were required to face the French. William, the eldest son of Mr. Adams, joined the volunteer cavalry, the first raised in the district, and one of the earliest in the kingdom. There were forty-two other gentlemen with him, amongst whom were a number of his personal friends: Ralph

Baddeley, Josiah Spode, John Taylor, Jesse Breeze, Thomas Heath of the Hadderidge, William Adams of Cobridge, Thomas Broade, and others. Sir John Edensor Heathcote of Longton Hall was their captain.

Reverting to Mr. Adams himself, Mrs. Boott (already quoted) gives us a glimpse of him *in memoriam*. She says : "Till his death many and many a walk did my sister and myself take with this admirable man through those nicely stocked rooms of vases, plaques, and everything of possible description in this beautiful fabric; and I could sigh now, as I call to mind the number and variety of these costly articles he bestowed on my mother, who was an especial favourite with him, and the many articles in the way of smelling bottles and other pretty mementos given to my sister and myself, but most of which time and accident have done away with." This is a pleasing reminiscence of a good man. Wedgwood, in a letter to his partner Bentley, quoted by Miss Meteyard, "Life of Wedgwood," volume II, page 397, wondered if "any of his young men would have perseverance sufficient to carry forward the work he had commenced in the jasper." Let us hope that Adams in the short life given him did warrant that great potter's approval.

It is a matter of regret that Mr. Adams did not live much longer to carry out more fully his special work. The same remark applies to his eldest son, who died so early (at twenty-seven years), for he was his father's right hand, so to speak, in all matters, and understood the special mixtures which had taken him years to

A BUSINESS CARD OF WILLIAM ADAMS OF GREENGATES
USED FROM 1787 TO 1805

TURNHURST, TUNSTALL

THE ANCIENT SEAT OF THE BOWYER FAMILY, AFTERWARDS OF JAMES BRINDLEY, THE CELEBRATED ENGINEER AND OF THE COLE FAMILY

William Adams of Greengates married Mary, daughter of John Cole, in 1771

attain, first, in conjunction with Wedgwood at Etruria, and then in his own laboratory at his Tunstall house. That room was at the back of the house, and, we believe, is still there. It is a spacious upper apartment having a large fireplace. At the foot of the staircase the doorway led to a path through the field which separated the house from the works. In that laboratory he seems to have made many improvements in his art. A traditional tale is that, when imparting the details of some of his experiments to Josiah Wedgwood, the latter playfully replied: "I have before put too much butter in my paste" (Meteyard). The friendship of these two men extended beyond personal intercourse, for many letters passed between them at one time. It is evident that a great sympathy animated them, and a reciprocity of admiration. About Wedgwood many details are preserved, but about the other we know but little.

It was hoped to reproduce the portrait of Adams from an oil painting which was taken in 1789, but at present all trace of it has been lost. It was for a long time at one of the principal inns at Tunstall. He, however, had a bust portrait modelled and executed in jasper, and a drawing of his features has been carefully made from it. A request was made to have him depicted in his favourite room at Greengates, with his cousin, William Adams of Fenton Hall (after the painting by Keeling), as if paying one of his numerous visits. This has been arranged. The room has been carefully drawn, and, as it has not been altered since his day, the whole picture seems quite authentic in its verisimilitude.

Through the window is seen the Greengates factories, some three hundred yards distant (*see plate No. iii*).

Mr. Adams has been described by contemporaries as somewhat tall and of rather imposing appearance. When young he had bright golden hair, but it was usually covered with a powdered wig, after the fashion of his generation. His youngest son and his daughters, Mary and Elisabeth, are said to have resembled him, and a marked likeness seems to exist between his portrait and those of his relatives at Fenton Hall and Greenfield.

On referring to the corporate records at Hanley it appears that Mr. Adams used to be present at the "inauguration feasts" of the mayors of the borough.

The title of "mayor" was then used at the town, not as one understands it now, but as of an institution formed by the gentlemen of Hanley in 1783. They resolved that their town should have its own charter, its mayor, and all its civic honours arranged by themselves. In September of that year an inauguration feast was held, and Ephraim Chatterley of Shelton Hall was appointed mayor of Hanley and Shelton. His successor, Mr. Ralph Baddeley, was appointed on September 30th 1784. At that feast, Ward ("History of Stoke-upon-Trent") tells us seventy gentlemen were present, and a list of their names are given by him at page 367. Other mayors who have succeeded were: Samuel Hollins, a well-known manufacturer, and kinsman to Adams, John Yates of Shelton, John Adams of Cobridge and Newcastle, Thomas Byerley of Etruria (firm of Josiah Wedgwood, Son, &

Byerley), Jno. Tomlinson* of Cliff Ville. The Reverend Thomas Middleton, first curate of Hanley, was present at these feasts until 1798, when he had attained his eighty-fifth year. Persons on first entering the council chamber were obliged to drink a "yard of ale" out of a "yard" glass, but in 1798 it was broken. It was replaced by an elegant jasper cup presented by Mr. Adams himself that year (*vide* "The History of the Ancient Corporation of Hanley," by W. D. Spanton, F R.C.S.)

Three children survived him—Benjamin, Mary, and Elisabeth. Elisabeth died in 1820, Benjamin in 1828, and Mary in 1835. Benjamin married Sarah, daughter of John Hilditch of Sandbach, Cheshire.† She died in 1859. They had five children, three daughters and two sons (*see pedigree table E*). All are deceased except the Reverend Benjamin Adams, rector of Fritton, Suffolk. He married Lucy Bloss, daughter of James Webster of Milton, Cambridge ; and has issue. The line of William Adams of Greengates (1745-1805) is therefore continued, but only in the family of the rector of Fritton.

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* Grandfather of Sir Lovelace T. Stamer, Bart., D.D.

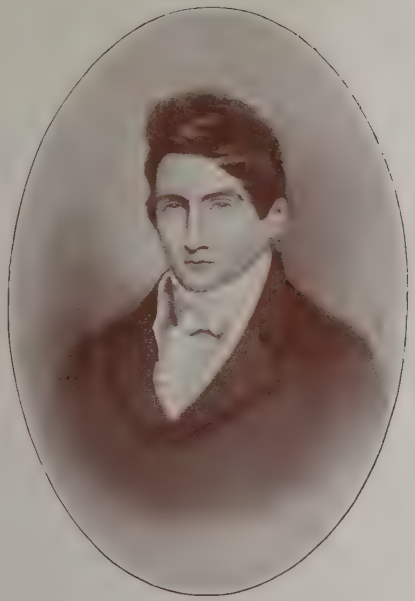
† Benjamin Adams was interred at Sandbach, Cheshire, from whence he had married. Of his children (*see pedigree table E*), Helen was married to the Revd. Wm. Avery, at one time rector of Manaccan parish, Cornwall. John Hilditch Adams died when returning from India. There is a marble tablet to his memory in Bosley Church, Cheshire, with the following inscription thereon : "In memory of John Hilditch Adams, late of Calcutta, formerly of London, who died on his passage from India, 11th December 1850, and whose mortal remains lie, committed to the deep, in the Bay of Bengal. 'And the sea gave up the dead that was in it.'" The widow of Benjamin Adams (née Hilditch) subsequently married the Revd. Wm. Sutcliffe, Vicar of Bosley. In the "Directory of Cheshire," pages 109 and 119, is the following entry : "The stained east window is a memorial to Mrs. Sarah Sutcliffe, died 24th January 1859, and was erected by her husband, the Revd. Wm. Sutcliffe, M.A., 37 years incumbent of this parish (1833-1870)."

This closes the personal memoirs of one of the ablest potters that Staffordshire has produced. He flourished at a period when the Potteries had attained the apex of that reputation which has made the district famous the world over. He helped considerably to brighten and extend that fair reputation.

PLATE No. LVIII

Mary Adams
Eldest Daughter of William Adams of Greengates.
Born 1772

From a Miniature in the possession of the
Revd. Benjamin Adams, at
Fritton Rectory



Born 1787] BENJAMIN ADAMS *[Died 1828*

OF GREENGATES, TUNSTALL, STAFFORDSHIRE
AND CONGLETON, CHESHIRE

From a drawing in possession of Mr. Percy Adams

Born 1790] MRS. BENJAMIN ADAMS *[Died 1859*

DAUGHTER OF JOHN HILDITCH OF SANDBACH, CO. CEST.

From a painting in possession of Rev. Benjamin Adams

PLATE No. LX

TO BE

Sold by Auction,

BY

Mr. COOK,

AT THE

LEGS-OF-MAN INN,

IN BURSLEM,

On Friday, the 14th September, 1821,

Subject to such Conditions as shall then be produced;

ALL those Freehold Closes of Land, Meadow and Pasture, situate in TUNSTALL, in the County of Stafford, and containing valuable Mines of Coal, and beds of Marl and Clay, which are hereinafter described, viz:

	A.	R.	P.
LOT I. The Upper Sump, in the occupation of Mr. Benjamin Adams,	4	2	38
LOT II. The Lower Sump, in the occupation of ditto,	4	0	11
LOT III. The Broad Pleck and Thorney Croft, now laid together, and in the occupation of ditto,	6	1	11
LOT IV. The Witty Lee, in the occupation of Mr. Thomas Ford, and surrounded by the Lands of Walter Sneyd, Esquire,	3	1	9

☞ For a view of the Premises apply to Mr. BENJAMIN ADAMS, of Tunstall; for further particulars to Messrs. Thomas and Robert Fenton, Solicitors, Newcastle-under-Lyme.

SMITH, PRINTER, HIGH-STREET, NEWCASTLE.

THE BEGINNING OF THE VARIOUS SALES OF THE GREENGATES ESTATES, TUNSTALL, STAFFORDSHIRE

WILLIAM ADAMS

Of Burslem and Cobridge Hall

THE offshoot of the Adams family from which this William Adams descended was that of John Adams who married Mary Leadbeater in 1654. His son was Ralph Adams, who married Margaret Mansfield in 1713. They had a son named John, who married Dorothy Murhall,* and they in turn were the parents of William, the subject of this memoir (*see pedigree table C*). William Adams was born in 1748, and baptised in 1750. His father died in 1757, leaving him and his widowed mother with two young daughters. They resided at the Brick House and Pottery which they vacated soon after the father's death, not being able under the circumstances to carry on the business, and it was let to Josiah Wedgwood in 1757. The bereaved family went to reside at Bagnall Hall. William Adams appears to have been well brought up, and was educated according to the standard of the period. At the early age of fifteen he kept accounts, judging from a book still existing. The earliest entry in it is that of 1763, and his signature is also there, thus: "Wm. Adams, 1764." He was married at St. Giles' Church, Newcastle-under-Lyme, on the 30th April 1769, to Mary Bourne, daughter of Mr. John Bourne of Newcastle-under-Lyme. Adams was now of

* The marriage took place 25th August 1747. Mrs. Adams was daughter of Wm. Murhall (or Murrell) of Bagnall Hall, J.P., whose arms were three boars' heads on a field azure.

age, and married. He had become a full grown man, with a serious responsibility resting on him to face the world with. It is not surprising, therefore, that he wanted to resume the profitable business of his father in his ancestral home. Consequently, he gave notice to Wedgwood to quit. In a letter dated 11th November 1769, to Bentley, his partner, Josiah Wedgwood says: ". . . . I have notice to leave the Brick-House Works the next year; my landlord is married, and will come to them himself. Here is a fine piece of work cut out for me! . . . ." It is probable, therefore, that Mr. Adams came to his father's old works in 1770, or a little later.* He soon found, however, that with his increasing family, the Brick House was too small. Accordingly, in 1775, he built Cobridge Hall, a substantial house, noticeable for its overhanging eaves, situated on the road from Cobridge to Leek, through Sneyd Green, and about a mile from Burslem. The grounds were extensive, and had a plantation of trees extending round back and sides of the house to the edge of the road. The gardens were laid out with little secluded walks, some of them leading to fish ponds. The front gates opened into what is now Vale Place, Waterloo Road, at the end of Hope Street, Hanley. The drive was a quarter of a mile in length, and from this point of view the house in the distance, situated on an eminence, must have been a picturesque landmark. Some traces of these features still remain, although a high

* There seems to have been several deeds relating to properties between William Adams and Josiah Wedgwood, one as late as August 11th 1792.

surrounding wall was built about half a century ago to screen it and retain its privacy from the encroaching march of the neighbouring population. The lodge was occupied by the coachman, and the gamekeeper had another cottage half way up the drive.

Henry Wedgwood, in his "Up and Down the Country" uses some of his characteristic and picturesque language in describing Cobridge Hall. He says (pages 80 and 81): "And looking through the trees there was Adams' Hall, with its neat little lodge and fine iron gates that came into the old roadway. The entrance of the carriage drive to the Hall was just above the bottom of Hope Street, near the first railway bridge, jutting out into the highway, where the ancient road turned to Burslem. This old Burslem road was once the sweetest walk in the district . . . the trees overshadowing the roadway have all passed away. Cottages up which the honeysuckle and pear trees climbed, where the gardens peeped out in front and roses overlooked the fences, are now blurred and sombre with smoke."

Mr. Adams was a successful man of business, a man of taste as well, and fond of travelling abroad. From his neatly written diary we find that, on the 18th June 1797, he commenced a tour to Germany, probably on the look-out for improving his business connection, as well as for the change of scenery. His brother-in-law, Mr. Daniel, accompanied him. A few passages from the diary may be interesting, in showing the comparison of the same scenes and foreign objective spots of travel, to those who now may visit them, after the lapse of more than a century of years.

NOTE.—The distances in the margin are those given in the original, but the Editor cannot vouch for their absolute correctness.

DIARY NOTES, 1797.

Note that [ ] *signify Editor's additions, &c.*

Miles

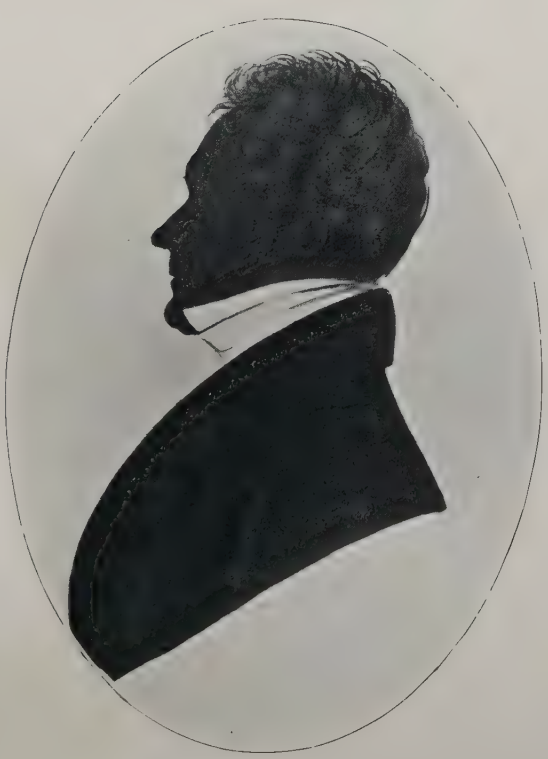
June 18th Commenced a tour to the Continent thro' 12
Congleton, dined at the Red Lion. Wilmslow, 12
drank tea.

On the road is the seat of Mr. Davenport-Capeshorn [Capesthorne], pleasantly situated on a River.

MANCHESTER. 12

MANCHESTER *19th* Slept at the Swan Inn, Markett Street Lane; a Mr. James has newly become the proprietor, under whose direction it seemed to be well conducted and likely to be a good House. Manchester being so well known little observations are necessary. The entrance to it from Wilmslow is a continued scene of entertaining Views. The Concert Room is worthy of observation, also the Ball rooms which are very superb and much resembling those of Bath. The inhabitants of Manchester are estimated at 80,000. The mode of cutting the fustians is curious, and was the only branch of the Manufactory I had the opportunity of viewing.

ROCHDALE *June 20th* Left Manchester by the coach to Rochdale, at 12
which place only breakfasted. On the road is the seat of the late Sir Ashton Lever (now occupied by his widow), formerly proprietor of the —— Museum. It is situated on an eminence on the left, and at once attracts the attention of the passing Traveller. A new Road was at this period making, which will prove very advantageous when completed, to



Born 1779] WILLIAM ADAMS, JUNIOR *[Died 1834*

OF COBRIDGE HALL, STAFFORDSHIRE

A Sketch Map showing the positions of Byrches Head Manor and Cobridge Hall, near Burslem, with Holden Lane and its Pottery called the Holden Lane or Abbey (Hulton) Pottery, as they appeared *circa* 1775

Byrcheshead lies in the trees in the foreground on the left hand (nearer Hanley and Bucknall), while the right hand clump of trees marks the spot where Hulton Abbey once stood—remains pulled down 1718. Holden Lane wends its way from the Abbey round to the right, and up the hill passed its ancient pottery, where it crossed Ridden Lane (now called Hanley Road), and continued, passing other small potteries, through Sneyd Green to Cobridge Hall.

Cobridge Hall will be noticed lying above Byrcheshead, with Wolstanton Church in the distance a little to its left. Holden Lane is now called Milton Road, and at the cross roads the continuation of Ridden Lane (Hanley Road) to Chell (to right), and from thence to Greenfield and Tunstall, is called High Lane.

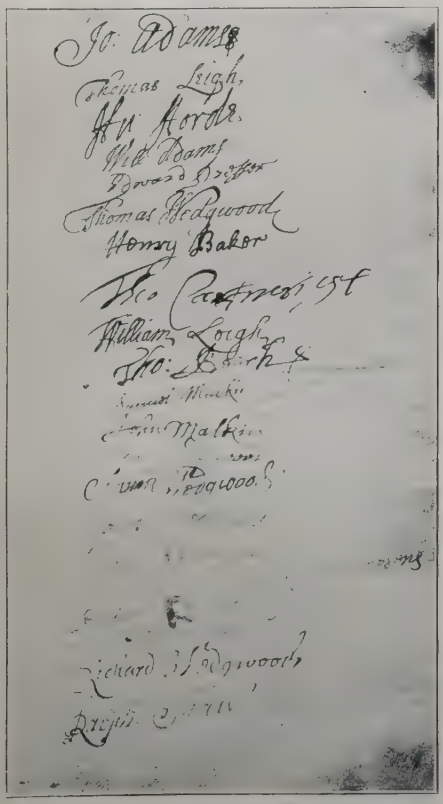
PEACE REJOICINGS IN BURSLEM, 1814

From a water-colour in possession of Mr. F. J. Emery

PLATE No. LXIV

May the 22nd 1707

It was agreed *upon by the Head of the Parrish and officers that the sums now gathered for the Lower Seates should (should) go to the publick use of the Church and not detained by the Church Wardens for their own private use in witness hereunto we have subscribed our hands the day and year above written.*

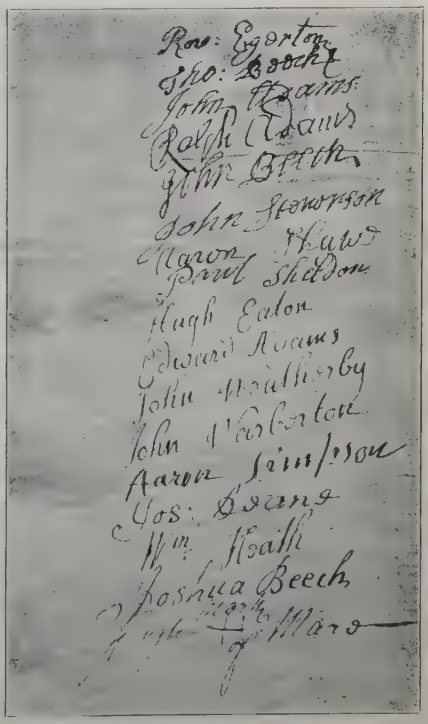


Reproduced (for the first time) to show the signatures of well-known potters and other personages in the little town of Burslem, Staffordshire, in 1707

Copied from an old book kept with the Registers in Burslem Old Church (St. John's)

May 11th 1742

Be it remembered *that we whose names are hereunto set and subscribed being the Inhabitants of the Parish of Burslem and at a Vestry meeting is unanimously agreed that if any apprentice belonging to the Parish be put to a master he shall not be indemnified from the said apprentice without paying the money as specified in an act of Parliament in that case made and Provided.*



Reproduced from the same book as previously quoted to show the signatures of the principal personages in Burslem in 1742

Miles

Halifax. 16

Halifax, Ravendale

Dined at the White Lion. After passing over the Blackstone Edge Hills on the Road from Rochdale, Ravendale presents to the View of the traveller a scene of nature at once grand and interesting, and which amply compensates for the unpleasant scenes you leave.

A meandering stream running thro' the dale for a considerable distance, ornamented by a number of natural groves &c., is visible for a considerable distance, on which are numerous erections and factories of Woollen Cloths, &c. Leeds and Liverpool canal also appears in View; there are also several genteel houses on the entrance to Halifax, which is much celebrated for its cloth manufactories. The next stage you arrive at

Bradford Kirstall Abbey *June 20th*

Bradford, a small Town ten miles distant from Halifax, from which, until your arrival at Kirstall [Kirkstall] Abbey, four miles distant from Bradford and on the left hand of the road, nothing is particularly interesting. Its appearance from the road is not so conspicuous, but having the advantage of being accompanied by a Lady of the neighbourhood, we were curious to inspect this once beautiful structure. Tho' much decayed by the persevering hand of time, a sufficient part yet remains to convince its visitors of its former grandeur. It awfully reminds the beholder of the destined, the perishable end of the strongest, the most elegant works of art. 10

It must originally have been a very considerable religious retreat, but no account is extant of its foundation. Parties from Leeds frequently make excursions to this romantic spot in the summer months, from which place it is distant four miles.

Leeds *June 20th*

Leeds, eight miles distant from Bradford. The enterprising genius of its inhabitants has tended to render it one of the richest Towns in Yorkshire. 8

Miles

Various mechanical structures have been erected to curtail labour and to give a grander scope for the accomplishment of its Manufactures. These are not only objects worthy to gratify the curious, but highly so to the mechanic, as structures scarcely equalled or excelled in the Kingdom. Their particular purposes are the spinning of Wool, Cotton, &c. There is also one new erected for the Manufacturing of Mustard.

Leeds has a theatre, and several Churches—a new one is worthy of observation as a neat and elegant structure—many other elegant buildings. The Cloth Hall is also worthy of notice, and the Infirmary. Tadcaster from Leeds fifteen miles, 15
and to

York.

York
June 22nd

At the York Tavern Inn, Mr. Pulleyn's, a 9
good house and worthy of recommendation. The Road from Leeds to York exhibits a picture of cultivation, particularly the nearer you approach to the latter. The race-ground you pass over on the entrance, the Walls, the Castle, the place of confinement for malefactors &c., and its Cathedral are the chief objects worthy of notice. The latter is esteemed as the first Gothic pile of Building in the Kingdom, and more extensive than St. Paul's of London. A printed description of York being extant further observation is therefore unnecessary. It is seated in the Centre of a most fertile Country abounding with every species of produce in high perfection, which has induced a numerous train of gentry to make choice of it for their residence. As a place of Trade it is no ways eminent.

Market
Weighton
June 24th

To Markett Weighton from York in company 21
with a Mr. and Mrs. Norton of Manchester. On the road you view a Seat of the Duke of Devonshire.

Miles

Beverley — Beverley a pleasant town has a Cathedral resembling the one at York and it is the residence of many genteel families. 8

Hull — *June 24th* — Hull, at the Cross Keys Inn kept by Mrs. Johnson in the Whitefriar Gate. The entire way from York is a country highly cultivated, the road excellent. At Hull accompanied by Mr. & Mrs. Norton two or three days. Of the Trade from the Baltic, also the Greenland Trade, they have a very good share, besides its coasting Trade, which is also considerable. The Docks are worthy of observation, tho' not so numerous or as complete as those in Liverpool. A number of Oil Mills, Wind Mills, and also Paper Mills are here in abundance. The Neptune Inn just erected. In the neighbourhood of Hull, are Cottingham and Stepney, 2 pleasant Tea houses. 9

June 29th — In the diligence I left Hull to Beverley to Driffield (14/- fare to Scarbro') a country Town, but celebrated for its situation in a sporting country. A very good trout stream in the neighbourhood. The Red Lion Inn is kept by Mr. Macintosh and is half way to 9 12

Scarbro' from Hull. On leaving Driffield, you enter on the high Wolds of Yorkshire well calculated for Sporting, and a capital nursery for Sheep. Col. Thornton, eminent on the Turf, has a Seat near Gatton Dale, where is the Inn, halfway from Driffield to Scarboro.' Leaving Gatton Dale, there is no object worthy of notice until you arrive within view of Scarboro' Castle, which appears half a mile distant from the town, and is an object of distinction. Scarboro,' the celebrated resort of the fashionable world in the months of August, September, October, is rendered more famous from its situation than from any particular elegance in its buildings. Its waters, highly esteemed for their medicinal virtues, its castle in which the celebrated tho' 12

unfortunate Mary Queen of Scots was confined, and its situation on the sea, are particularly worthy of Notice. Abundance of fish are taken here, from which the inland Counties are supplied, as well as immense Quantities dried and exported coastways. There is great improvement in the Buildings on the Parade, which commands a View of the subscription Gardens. There is a published work extant, price 3/6, elegantly descriptive of this romantic spot. I should observe that the sea View from the hill on which the castle stands, is one of the grandest in nature. Frequently is exhibited to the view of the astonished beholder from one to two hundred Sail of Vessels, gliding triumphantly on the Ocean to their different destinations, which cannot fail to excite a wonderful sensation of the invention of man. The Castle is in tolerable repair, at this period containing a small garrison. During the few days I remained at Scarboro' in company with Mr. & Mrs. Norton, took an excursion to a small Village in the environs, about six miles distant from Scarboro.'

Hackness
July 1st

To this delightful village the visitors of Scarboro' resort for a temporary amusement from its gay, its festive scenes, and here is ample gratification for the true naturalist, the admirer of Nature's Walks, and even the fashionable devotee cloyed by one constant routine of pleasures. The walk to this charming place is hilly, which serves to afford an extensive view of the surrounding Woods & Vales which are numerous. A trout stream runs thro' the village which affords pleasure to the sportsman and an ample repast for the epicure. There is a neat and simple Cottage Inn where you may be furnished with a pleasing repast. A Superb Mansion was at this period erecting of stone by Sir Richard Barnard Johnson who is the principal proprietor of the Lands in the adjacent neighbourhood, and, till this period, resided in the Manor house of Hackness.

Good roads then forming will render the walk additionally agreeable.

July 3rd Returned in the Diligence alone to Hull—the road before described.

July 12th Remaining in Hull until when I embarked on board the "Diana" Captain Whitcop—a Hamburg vessel and bound for that place in company with two other passengers, and Mr. Daniel, set sail at 7 O'clock P.M. For one or two days the passage I was much affected by the sea sickness, which renders me incapable to describe several incidents of the Voyage. But on the 14th we heard much firing from the celebration of the French Revolution at the Texel.

July 15th Caught a number of mackerel and gurnett which in the North Seas are very abundant. Very awful Thunder Storm 8 o'clock a.m. and at Night the most dreadful lightning, vivid in the extreme.

July 17th Came in sight of Heligoland, and passed it in the night.

July 18th About 12 made Cuxhaven on the Elbe passed by Stadt [Stade] at which place is stationed a frigate belonging to the Elector of Hanover, to whom all Vessels passing the Elbe pay certain contributions, and to the officer of this frigate deliver their papers. This was a most beautiful evening, and contributed to render our passage up the Elbe pleasant in the extreme, not being more than quarter of a mile in Breadth, you having a pleasing view of the Hanoverian dominions on the right and the Danish on the left bank of it, the former of which is extremely fertile and beautifully picturesque.

July 18th At nine o'clock this evening arrived at anchor off Altona at which place we landed and slept, and on

July 19th the 19th arrived at Hambro [Hamburg].

Altona on the Elbe

Altona is about 10 minutes walk from the former, situated on the Elbe and in the Southern part of Danish Holstein, its situation is preferred to that of Hambro' as being more healthful from being elevated—has two Churches, also a Theatre. The Trade of Altona is very considerable, and many opulent families are amongst its inhabitants. It belongs to the King of Denmark, and may be said to be the most productive of revenue of any Town in his dominion. Hambro is also situated in Holstein and is one of the Hanse Towns of which three only are remaining that have preserved their ancient Liberties. But, to return to our arrival and, at that time, unpleasing reception, from the strange and unaccustomed manners to which we were introduced; but at present by the constant intermingling with the many various characters and situations is to me little thought of.

Hamburg is supposed generally to contain 80,000 Inhabitants, but at this period from its uninterrupted commerce and being the principal rendezvous for manufacturers of all nations, is crowded much beyond that number. The French Immigrants form a very considerable body, 30,000. It has a French and also a German Theatre, a Vauxhall, and a number of other amusements introduced with its increased commerce. There are six or eight Churches, and an English minister also performs service in a place newly appropriated for that purpose. The Exchange and the Stadt House are the only public buildings worth notice. It has very strong walls for its defence, and also very extensive, and [they] form a pleasing walk. The Quantity of shipping to this place is immense since the commencement of the war, from its neutral situation. It is governed by a Senate of — members and is of itself a State, but subjected in some respects to the Court of Vienna. The "King of England" is one of the best houses for publick accommodation, of which there are many.

August 2nd Departed from Hambro' for Lübec [Lübeck] in one of the German Stool Waggons, through Wandsbeck, Shœneberg [Schönberg], &c.,—at the latter place dined. The whole road from Hambro is extremely bad, and the country entire sand. The distance about eight German or forty English miles. A very pleasant day. Arrived in Lubec about 6 o'clock; in the evening at the "Stadt Hamburg."

Lubec is situated in Holstein and is one of the three Hanseatic towns pleasantly situated on the Trave, which winds in a serpentine direction and leads to the Baltic Sea, about 8 miles distant. The Trave not being very broad and also no tide flowing, without a favourable wind 2 or 3 days are requisite for vessels to get up it. The situation of Lubec with respect to air and health is very agreeable, and the walls by which it is defended form one of the most agreeable walks and are better in repair and order than those of the other Hanse towns. The Wood Israeldock is also a pleasing situation for spending the vacant period in Summer. It has 4 or 5 Churches 2 of which are very superbly decorated with ornaments and paintings of the Crucifixion, &c.,—and a painting of the latter is particularly worthy of remark in the church of Notre Dame by R———— approaching so near to nature that you are momentarily deceived. The horses of the guards attending the crucifixion are very conspicuous figures. An organ highly ornamented and said to have cost £5,000 sterling, and the Horary or clock in the Great Church are also particularly curious. At 12 o'clock, on the clock striking, 12 figures, representing the apostles, come out and pay their obeisance to a figure, representing our Saviour.

Lubec from its situation on the Baltic has a very considerable trade to all ports of that sea: Dantzic, Konisburg [Königsburg], Pillau, Courland, Petersburg, and others, are

supplied with English articles from here or otherwise consigned thro' the hands of the merchants here to those places.

A Russian Consul, also an Imperial one, are stationed here. The productions of Lubec are inconsiderable, but it receives the produce of the Baltic ports in abundance, such as flax, hemp, oil, iron, &c. On we went to Travemünde, the port of Lubec about 12 miles English, much resorted to in Summer, famous for a species of fish termed "dörsch," which is in abundance here. The place is otherwise small, stupid, and dull; but the ride is agreeable and the fish mentioned an inducement to its visitors. Slept here and embarked on board the "Good Intent"—Captain Heithman—for Liebau [Libau] in the Dutchy of Courland—the vessel burthen about 200 tons—at which place we arrived after a very disagreeable passage, and high blowing weather, in which we experienced the reverse of calm. 5 passengers, self, Mr. D., a Mr. Lahrman of Liebau, a Mr. Schuster and his wife—this I mentioned as there were a variety of incidents during the passage [which] the view of their names calls to my recollection. Six o'clock in the morning made Liebau, after a storm which continued during the whole of the night, so as to prevent any on board from sleeping. On this passage was 6 days without taking off my clothes. At Liebau we experienced much difficulty in getting our portmanteaus from the Customs, which, since its attachment to Russia in the dismemberment of Poland, are very tedious and irritating and have tended to maim its trade very much—paying the exorbitant duties of from 30 to 80 per cent. on different imports. Is protected or rather enslaved by about 2,000 soldiers of Russia whose pay is about 10/- [?] annually. Of Liebau I may say I found it to be a place of persecution, from officers—from fleas, which are abundant—and from sand on its shores. You have a pass to

August 14th

August 15th

August 21st

come in and another to leave this miserable place. Two churches are here.

August 25th Embarked on board a small sloop for Danzic, the "Hoffnung," Captain Morris, at 6 o'clock on the morning of this day with the expectation of arriving at Danzic in three days, but were so far disappointed as to be eight; and to add to this disappointment, on the 4th day our provisions failed, from which circumstance we were forced to have recourse to the ship's provisions of a very indifferent quality. Nothing but water to drink, and tea and coffee without sugar—even these two last articles themselves were expended on the 8th day. We lay one or two days becalmed off Rugshaven [Rügenshaven]. From here we hoped to have obtained some fish from the Cossacks but even in this we were likewise disappointed.

Sept. 1st However, we at last weathered the point of Hela and got into Danzic roads on the evening of Sept. 1st, and next morning early made the shore. After a walk of about an English mile from the roads to the forewater we breakfasted, with an appetite that rendered a plain and simple meal delicious to a degree. On the Passage the small Bed I had was so fully inhabited by fleas that, during the whole period, I had scarce twelve hours sleep and ever dreaded the return of night. The rising and setting Sun, and the harvest Moon, were objects of very beautiful aspect on this Voyage. We proceeded from the Forewater in the trackli-schoot, a boat which continually goes with passengers up the river to Danzic, which is about three miles, for about 2d. The weather, remarkably fine, rendered it additionally pleasant, even more so than it otherwise is from the pleasant situation of the River and many objects interesting to a stranger. The quantities of timber here floating upon the rivers and lying on their banks to a stranger is wonderful, brought down in rafts from the interior of Poland along the Wesel a river

extending nearly 1,000 miles. The productions of Poland, such as oats, corn, fruit, &c., brought also, is immense, & for the former species of grain Poland is much celebrated. The grain stores in Danzic are immense, and they supply England with it as well as large quantities of timber. Our Government has a contractor there for the latter, and has also a Consul, a Mr. Gibson. Danzic is remarkably well supplied with provisions of every description, fine Beef at 2½d. lb., and all other necessaries equally reasonable. Fruit is very abundant, fine, and cheap in the season. You see half a dozen vessels of 20 tons burthen laden with different species of it, come every morning to the market. Fish is also astonishingly plentiful of all sorts, pike, carp, tench, perch, herrings, &c. All other articles in this fruitful spot are proportionately cheap. It has about———— defended by a garrison and fortification. Is now in the hands of the King of Prussia—having after a long perseverance finally got the place in his power about four years, since which period its trade has been decreased—like the sensitive plant at the approach of the unceremonious examiner, it appears that trade equally shrinks at the unwelcome approach of Royalty. A Prussian governor now resides there. The imposts upon importation are great, amounting to a prohibition of many articles. Very highly pleased with everything of Danzic but this latter part of its qualities. On the 11th Sept. Monday, we embarked on board the "Wilhelmina," Capt. John George Kinder (a Vessel, burthen 1,000 tons, drawing 17 feet water, and having 18 inch cable, bound for London), for Ellesineur [Elsinore] in company with 5 Jews. Arrived on the 19th September in the Sound, landed in Ellesineur [Elsinore], at Mr. Huilles, slept here.

Sept. 19th It is a place not of much business but pleasantly situated. We went through the Castle here, which is said to be the scene where Shakespeare's incomparable Hamlet is drawn. The Castle contains the garrison and Works for

the defence of the Sound—a narrow passage—uniting the North Sea & the Baltic, and separating the Swedish and Danish dominions.

The King of Denmark exacts a tax here upon all vessels passing—the product of which is said to be nearly £12,000 to £13,000 in the year. The Castle contains some good rooms in which are paintings of different descriptions, some representing Battles betwixt the two powers of Denmark and Sweden, to which latter power it formerly belonged.

Sept. 20th Set off for Copenhagen in a Stool-Wagon, the distance is about 20 English miles, the road very pleasant, several tolerable woods and plantations by the way. Also at intervals a View of the Sea which renders it very agreeable: few houses remarkable for elegance of structure are to be seen. Half way is a species of cotton manufactory. We arrived at 6 o'clock in the evening at Copenhagen, at the entering of which our trunks were very strictly examined. We lodged at Mr. William Jones, Pillau Street, an English house; there is likewise another in the city kept by a Mr. Rowe, which is superior. The city of Copenhagen is very well built and elegant, also its situation, and its cleanliness is worthy of observation. The public buildings are the Palace, formerly the most superb and spacious in Europe, but destroyed with six or seven churches and about 1,400 houses by a dreadful fire in 1796. The Theatre is spacious but not very elegant. The Exchange is a very antique building and bears some resemblance to Exeter Change in London. The Kingly residence is a very neat octagon square, erected since the fire. The King's Warehouses are very extensive. The Fleet is very respectable and lies in ordinary there, consisting of 30 or 40 line of battle ships. The Quay and the Port regulations for strangers are very inconvenient and ineligible. Altogether, Copenhagen forms a

very elegant, entertaining town, but is deficient for a number of amusements which generally enliven and are attendant upon the metropolis of a kingdom.

October 1st In company with a Mr. Kent, a Mr. Clark, and a Mr. Pearce, an American, we visited Belleville, a small country village attended by the citizens at vacant periods, from thence drove a few miles further to a paper and oil manufactory established by the sea. On the road is a very extensive park belonging to the King, very well stocked with timber of good growth; an immensity of Deer; to the amount of 1,400 to 2,000, are constantly kept here.

October 3rd Return to Copenhagen, and on the 3rd departed from thence to Hambro in a very inconvenient equipage with unpleasing expectations of a disagreeable journey. At 11 o'clock on the Tuesday Oct. 3rd thro' Friedricksburg to Roskilde [Roeskilde] a small town remarkable only as being the burial place of the Kings of Denmark, and is 4 miles from Copenhagen. At 3 o'clock set off for Ringstead, 4 miles, and to Slagelse 4 miles further, slept at Slagelse, and proceeded on the 4th October to Corsoer [Korsör] on the great Belt, 2 miles. The great Belt is about 4 miles across; separates the Island of Zieland from the Island of Fyen [Fünen]—we crossed in about 4 hours, but oft takes 6, 8, and at times two days when the wind is strong and contrary. The road through Copenhagen and Zieland is in every respect extremely good, and the drivers and horses tolerable in comparison with those of Germany. The land is in general indifferent and fails much in cultivation. About 6 o'clock in the evening arrived in Nyborg on the opposite side of the Belt and in the Highland of Fyen. It consists of about 300 or 400 houses, out of which 140 were reduced to atoms about 6 days before our arrival there, and represented a scene of horror scarcely conceivable. At 6 o'clock

set out for Odeensee [Odense] 4 miles; slept here—a tolerable built town. The 5th October proceeded to Assens on the small Belt. Curious interview with the landlady here who could not speak English. Crossed in about 2 hours to Arroe [Aarö]—the Belt is two miles across, and separates Fyen from the Province of Slesvig in Denmark. The roads in Fyen were at this time repairing; flint stones of an apparent good quality here in abundance. From Arröe to Haderslev [Haderslefen] 2 miles pleasantly situated in a vale. The postillions and horses here are much better than before; the former is provided with a ticket in German-French signifying that the passenger is satisfied with his driving and attention. Hence to Apenrade $4\frac{1}{4}$ miles—the road rather indifferent—slept here; and in the morning, 6th October, to Flensburg, $4\frac{1}{2}$ miles.

Flensburg is a considerable town and has also a considerable trade in wine and sundry Danish productions, several vessels, and is connected to the East Sea. Slesvig ($4\frac{1}{2}$) is the Capital of the Province—has a theatre, garrison, etc.—is a remarkable long town in a winding direction at the bottom of a hill. Slesvig to Rendsburg $3\frac{3}{4}$: here is an earthenware manufactory. Morning 7th October to Remels 3 miles, here lost my hat—to Itzheov [Itzehoe] three miles, to Elemeshorn $2\frac{1}{4}$ miles, to Pinneburg $2\frac{1}{4}$, slept here and morning to Hamburg $2\frac{1}{2}$ miles. The Province of Holstein in fertility is equal to our best English lands. [Wintered in Lübeck.] Set off one o'clock from Lübeck, and on the 15th embarked on board the Sechs Geschwisters —Captain Whitebread, vessel burthen 60 lasts. From Travemunde at 4 o'clock morning got under weigh; the wind fair and had a fine passage to Pillau; on the 17th passed Bornholm; on the 19th at 12 o'clock (morning) arrived and anchored in Pillau. Had 4 passengers in company, a Jew named Brunatty and three Vöglers; at 3 o'clock

1798
May 14th
May 15th

were searched by the custom-house officer. Pillau is but a small town and miserably built; has a Castle and about 400 soldiers; the Governor Her Von Leutz a very well informed man, having served under the English in the American war. Pillau is a port of Konigsburg; the vessels of burthen being all necessitated to discharge their cargo into lighters, which take them to Konigsburg and received their loading by the same back. Vessels of about 100 tons may sail to Konigsburg up the river, a distance of about 20 English miles, and with a good wind make the passage in 4 hours. The harbour of Pillau is very dangerous for strangers.

May 20th Left in a lighter, burthen from 80 to 100 tons, and was from 1 o'clock that day until 9 o'clock in the next morning on the way, and then under the necessity of taking a very ordinary Baur cart to drive to Konigsburg. Having merely expected to remain 3 or 4 hours in the lighter, took no provision, and was consequently under the necessity of partaking with the men of most ordinary Prussian food, but not only content but even happy to obtain it. But was still worse accommodated with a bed in a very miserable filthy cabin. Such are the

May 21st vicissitudes of a traveller. However at 11 o'clock got safe in Konigsburg. Having passed an examination from the Lieutenant on guard; went to Miss Schenkes in the Wieder Kehr Strasse and was accommodated with a good room; opposite to it is the Hotel de Paris also a good Inn; these

May 22nd are the two principal ones. Got my luggage from the custom-house. Konigsburg furnishes very few public buildings or curiosities worthy the observations of a stranger, and of itself is by no means captivating. The whole town consists of very old buildings and narrow streets. The Castle in point of importance is the first edifice, and was undergoing at this period many alterations in expectation of the King coming on the 5th June to receive the allegiance of his subjects, as well as to

review from 30,000 to 40,000 soldiers assembled on the occasion. The dinners at the ordinaries are very indifferent here. The

May 24th environs of Konigsburg are extremely pleasant particularly by the river-side. Religion Lutheran. Thursday from Konigsburg to Brandenburg 3, to Openbruch 3, to Braunsberg 2, to Frauenburg 1, to Elbing 5, the road, particularly on the approach to Elbing, is pleasing on the whole from Konigsburg. At intervals you see the Sea, which contrasted with the large Wood, form many pleasing views. The approach to Frauenburg is beautiful and discovered from a hill, it is wholly encircled by an immense forest of Firs. An eminent manufacturer of the name of John Optrech lives in the town. Hops grow tolerable plenty. Elbing to Danzig 10 miles.

Whitsunday Elbing is a pretty little sea town—has a number of well-built houses. The land from hence to Danzig is of the most excellent nature and scarcely to be excelled. The country in general flat—produces chiefly grain and clover in the richest state of perfection and formerly was in Poland. The houses have chiefly a sort of piazza before them, the whole of which chiefly belong to farmers—are very good.

May 28th Arrived at Danzig; having already given some description of Danzig shall only add a few observations which heretofore escaped. In the neighbourhood of Danzig is a most pleasing situation named Olivia [Oliva], a village principally remarkable for its being the residence of the Bishop, which really discovers a mixture of natural grandeur aided by the hand of art—'tis about 4 English miles from Danzig; the Palace, the residence, is a good building. [There] is also a Monkery. Gardens most beautifully laid out, waterspouts, figures &c. are diversified in various situations so as to fall unexpectedly in the way of the observer. A hill called Carlsburg is in the Appurtenance of this charming residence, and little removed from it you

step up gradually in winding paths, and on attaining the summit are gratified with a beautiful prospect of the sea and roads of Danzig, of the shipping at anchor and those under sail, and on another view you see a continued scene of seats and gardens in one continued chain ; on the road from Danzig most of these are in front of hills covered from nature with the most beautiful woods. The King of Prussia arrived to receive the homage of his subjects, and on the 31st his Queen. The festivities upon which occasion continued three days. On the first was a review of the soldiers at which both were present ; on the 2nd, Sunday, other amusements, and on the 3rd were launched at 9 o'clock in the morning 2 vessels, which had been six weeks remaining on the Stocks purposely on their account, about 1000 tons burthen. The King and Queen both appeared at the launching on a platform erected for the purpose, attended by an immense concourse of spectators ; which being completed the King and Queen, attended by the nobility of their Court, got on board a barge belonging to a Mr. Francius, who is one of the most opulent merchants of the place, and proceeded down to the forewater accompanied by their suite and attendants in their boats—Music &c.—and an immensity of boats, covering the whole river for the space of 2 English miles. The day being unusually fine rendered it highly pleasing. The King frequently appeared on deck to gratify the anxious desire of his subjects—the Queen likewise frequently came to the windows. On arriving in the Fore-Wasser the King and party got on board a vessel completed for the occasion, and having dined returned to town and in the evening went to a Ball, and on the 1st June took his departure. The Queen is a very beautiful person which is much heightened by her demeanour ; about 22 years of age and the King 26. Danzig during this period was illuminated.

May 30th

On the 17th [June] departed from Danzig by land in company with a Mr. John Jackson, travelling for a Mr. Samuel Wright, Corn Merchant, Liverpool, in an old Russian carriage through Katz, Neustadt, Lauenburg, Stolpe, Schlave, Cösslin [Köslin], Corlin [Körlin], Goltnow to Stettin, Anklam, Demmin, Iessin, Rostock, Wismar, Lübeck, Hamburg. The whole distance to Stettin affords very little variety for the amusement of the traveller, being a constant sandy road and continual dismal woods of fir. The small towns and villages are miserable huts. In Stettin slept at the English house. This town is on the Oder very well built and pleasant; its principal trade consists in wine.

June 19th The port Swinemünde is about 15 English miles down the Oder. Proceeded on to Rostock, the road not so woody but very indifferent and affording few changes of prospect. Anklam has a great corn trade, and is also the principal trade of Rostock. *June 20th* 22nd. Morning—got to Rostock, stopped here Saturday and Sunday, dined with Mr. Wiegert, and went on the Sunday to Dobberan a watering place of Mecklenburg, a beautiful ride of about 8 miles. It is seated about 2 miles from the Baltic, has a very elegant Inn, newly built, and many romantic woods and groves as well as extended views. The Baths are about 2 miles, newly erected on the Baltic. This place is visited by most of the gentry of Mechlenburg, many from Hamburg etc. in the Season. The Duke was expected about this time who has caused the whole to be built, and defrayed the expenses by levies on his subjects. On the 25th left Rostock for Hamburg, stopped one day in Lübeck, and arrived there (Hamburg) on the 28th June 1798. [Returned home to Staffordshire in July of that year.]

Mr. Adams acquired considerable property in houses and land at Longport, Dale Hall, Middleport, and Burslem (other than the Brick House); also at

Far Green, Sneyd Green, Newcastle, Cheddleton, Cotton, and in Shropshire.

He had thirteen children (*see pedigree table C*), all of whom died childless. The last survivor of the family was Mary Adams. She inherited a considerable fortune at her brother John's death in 1847.* Although subsequently becoming insane, she outlived all her brothers and sisters. At her death in 1869, the property devolved on the next-of-kin, but a lawsuit followed, and the property became much divided.

Mrs. Adams (wife, and mother of this family) died at Cobridge in 1792. Mr. Adams departed this life in 1831, at the age of 84. The following is from an obituary notice which appeared in the *Monthly Magazine* for March 1831. "Died, February 13th 1831, William Adams, Esq., of Cobridge, aged 84. He was formerly a manufacturer of earthenware, and one of the earliest introducers of blue printing in the manufacture."

There are some incidents and facts relating to the relatives of William Adams of Burslem that may be interesting and worth preservation in this little history. Dorothy, the widowed mother of Wm. Adams, as already stated, returned to Bagnall to reside. Subsequently, however, she was married to a second husband, viz., Mr. John Hales† of Cobridge. He, in right of his wife, worked a potworks at Cobridge which had previously been going on under the late John Adams. The new firm was styled Hales & Adams, the latter being William,

* John Adams towards the close of his life lived at Newcastle-under-Lyme.

† A marble tablet to his memory is in the chancel of Stoke Church.

Mr. Hales' stepson, and the subject of this memoir. Mr. Hales had no issue by Dorothy, but he acquired a considerable share of Adams property through her. After her demise he married Mary, daughter of Thomas Godwin of Dunwood, and had issue. There are, however, no descendants in male line, and the property came by lineal descent to the Bentley family.

Another relative was Mr. John Bourne (cousin to the John Bourne whose daughter Adams married). Mr. Bourne was Town Clerk of Newcastle-under-Lyme, and seems to have been an active philanthropist. Through his exertions the old endowed school (now destroyed) was secured for Burslem's children. This school was erected in the year 1749. To Lane End (Longton), St. John's Church, and also its free school. That was not all. In the severe winter of 1737 a conversation took place at Far Green Cottage, the residence of Mr. Richard Hollins, on the possibility of inclement weather and the number of people which thereby might be prevented from going to church at Stoke, a distance of nearly two miles. Mr. Bourne gave matters a practical turn by offering £500 towards building a chapel-of-ease for Hanley, if a site could be obtained. Mr. John Adams of Bircheshead (whose daughter Mary was wife to the above-named Richard Hollins) clenched this offer at once by the gift of land enough for the church and a burial ground adjoining it. Shaw ("History of the Staffordshire Potteries," 1829) tells us that a descendant of the above-named John Adams presented the site of St. Paul's Church at Burslem. He also states that, as regards the latter

church, William Adams of Cobridge Hall* (the subject of this biographical note) gave two acres of land, one between Burslem and Longport for the site, and the other for that of the parsonage; also £250 in cash. The building of St. Paul's was commenced in 1827. Mr. Adams also gave £600 towards the erection of the parsonage, but the house was afterwards considered to be too large for its ecclesiastical purpose, and it was sold in the year 1861. The Earl of Macclesfield gave £180 towards the erection of the church. John Davenport of Longport gave £100, Enoch Wood £100, Thomas Heath of Hadderidge £50, and several others made substantial gifts. An engraving of St. Paul's, by John Taylor Wedgwood, who will be mentioned in our next section as a kinsman of the Adams family, was published in Ward's "History of Stoke-on-Trent."

It is obvious, from these few details, that there was no lack of public spirit among the leading men of the Potteries in those days.

* William Adams was Patron of the Rectory of Burslem.

WILLIAM ADAMS
OF STOKE (1772-1829)

Biographical Note

THIS William Adams was the eldest son of Richard Adams of Bank House, Bagnall, and Cobridge Gate, and was born in 1772. Although his father had possessed potteries, he learnt his practical knowledge of the art of potting at the Hadderidge manufactory, Burslem, then worked by Mr. Lewis Heath.* He soon had a share in the works, perhaps bought for him by his father, but more probably he acquired the share which, as already mentioned, his grandfather hitherto held in the concern. On January 18th 1793, at the age of twenty, he married Mr. Heath's eldest daughter Sarah, who was at that time eighteen years of age. At first they lived at Burslem for he had property there, but soon afterwards migrated to the old family house at Bagnall; for his grandmother Adams being dead, there were only his bachelor uncles William and Edward left; and although now two

* Thomas Heath (Chief Constable of Burslem 1817) was the son of Lewis Heath of the Hadderidge. Thomas was the last male heir of this particular branch. His brothers and sisters were: Ann, died December 27th 1801, aged twenty-two years; Susanna, died March 18th 1801, aged eighteen years; Lewis, died March 3rd 1804, aged twenty-three years; Lettice, died March 8th 1806, aged twenty-four years; and Francis, died May 11th 1807, aged twenty-three years. The Heaths were almost as old manufacturers as the Adams family, and according to *Jewitt* were of the same family as the Heaths of Derby, who with Duesbury founded the Derby China works about 1750-6. This is quite probable, for Duesbury came from Longton, and had the pottery at Longton Hall for a time. The Heaths sprang from Caverswall, which is near Longton; in all probability therefore Duesbury followed the Heaths to Derby, where they had an earthenware manufactory. John Heath was in partnership with Duesbury when the latter acquired the Chelsea works.

very old men, they appear to have continued their duties, for in 1802 a memorandum in the Norton register tells us that Mr. William Adams of Bagnall was appointed warden of Bagnall Church in 1802 ; he, however, died on the 21st of September in the same year. Edward went to live at the Lowerhouse, already mentioned, and so left the Bank House free for his nephew. In 1804, William retired from the Hadderidge works; and, foreseeing that Stoke-upon-Trent would be the principal seat of the more important factories, he took a works there in that year, called the Cliff Bank pottery.* He rode into Stoke every morning from Bagnall, as he had done to Burslem, but no doubt finding Bagnall, though a very pleasant country place, too far from his works, he came to live permanently at Stoke, and brought his family there in the spring of 1809, to a substantial square house in the midst of what was then no larger than a village. It was not till a little later that the population of Stoke began to grow. In 1811 his father, Richard Adams of Cobridge Gate, died at the age of seventy-two, and was buried at Norton ; and the only surviving member of his generation, namely, Edward Adams, also dying at this time, William Adams inherited the Bagnall estate, as, indeed, he was the sole survivor of the elder branch of the family.†

The death of Mr. Adams took place in 1829 at Fenton Hall, and his interment at Stoke-upon-Trent. His children consisted of four sons and six daughters

* The Cliff Bank pottery had once been worked by Thomas Alders, John Harrison, and Josiah Wedgwood in partnership, although since their day it had been enlarged by Hugh Booth.

† William Adams inherited the Bagnall property from his uncle, Edward Adams.—*Guest MSS.*

(*see pedigree table D*). He went to live at Fenton Hall in 1818, which was situated about a mile from his factories. (This house was pulled down in 1847 to make way for the North Staffordshire Railway.) Ward, in his "History of Stoke," describes it as lying concealed by its low, woody situation near the Trent ; and as having extensive pleasure grounds, gardens, and fish-ponds attached.

Although a successful man of business, which he extended very much, Mr. Adams had all the characteristics of a courteous country gentleman. Moreover, he had considerable musical ability, and could play the violin with skill. A keen sense of humour made him an agreeable companion, and one whose society was sure to be courted, for there is nothing that lends so much charm to social intercourse as a genial wit which never gives nor takes offence at trifles. Such a man would make genial friends wherever he went. One of them, perhaps the most intimate and familiar, was his cousin—the Reverend Thomas Bowness, who was incumbent of Horton* from 1785 to 1831. Mr. Bowness was one of the jolly old fox-hunting parsons. The pair delighted in each other's society, and would be pleased to go out shooting together when opportunity offered. The sportsman did not, however, neglect his more sacred duties evidently, as his monument in the north aisle of Horton Church testifies, unless it confirms the aphorism of the cynical poet Pope, who, when going through a churchyard and reading the inscriptions on the tombs, exclaimed:

* Mr. Bowness married Dorothy Silence, daughter of his predecessor, Reverend J. Daniel. She was born in 1747, and died in 1818.

"There lie the dead, and here the living lie." The one over Mr. Bowness's grave is as follows :—

Thomas Bowness,
Died February 4th 1831,
Aged 71,
Forty years Incumbent of this parish.
A pious and good man,
Universally respected in his parish,
Whose death will long be deplored.

Among other accomplishments Mr. Adams appears to have been quite an athlete, and thought little of walking from Stoke to Liverpool—a distance of forty-five miles "as the crow flies," which means, of course, a great deal more by the highway. There was no necessity for doing such a feat, for he had the means of conveyance at his discretion. It must have been simply out of the exuberance of his natural strength and energy. He did the journey in that way only a year before he died ; that is, when fifty-six years old. This superabundant vitality characterised all his actions, and reminds one of the eagle—the symbol adopted by him for a trade mark.

He and his wife often visited Bagnall. An old woman (who was born in 1806) remembers seeing them drive over there in their carriage. She knew them very well, because her mother was in the habit of supplying Fenton Hall with poultry and other farm produce, so that she had ample opportunities of seeing them.

Thus he seemed to have passed the comparatively short period of existence given to him. His business took up a considerable amount of his time ; but he had

THE PARISH CHURCH, STOKE-UPON-TRENT, ABOUT 1800

CLIFF BANK POTTERY, STOKE-ON-TRENT

THE WATLANDS, WOLSTANTON
THE HOME OF LEWIS ADAMS, ESQUIRE
(circa 1845)

BASFORD HALL
THE HOME OF EDWARD ADAMS, ESQUIRE

leisure enough for his family to share in its enjoyments and to provide for their future comforts. It was not expected that he should fail so soon. He had been in his usual health, and had, within a short time previously, taken some long walks, his only complaint being that aristocratic one of gout. Only the evening before his demise he had spent a quiet time with his family, and seemed to have enjoyed an innocent game of cards.

His portrait at full length was given in an American magazine, the *Keramic Studio* of January 1901, together with a short but appreciative notice of his work and productions.

A man is known by the company he keeps, is an old but true saying.

Miss Meteyard, in her "Life of Josiah Wedgwood," states that the more important families at the Potteries were the Wedgwoods, Warburtons, Palmers, Adamses, Mayers, &c. Several of these families were related through marriage to each other. The principal friends and acquaintances of Adams of Stoke were several of the other manufacturers of the town. Chief among them were Josiah Spode—second of that name—the Heaths of Hadderidge, Taylors of Burslem, Breezes of Greenfield, and many more. The Taylors were some of the oldest potters of Burslem. A certain William Taylor was a manufacturer about 1640; his descendants, John and William Taylor, were well-known makers of earthenware in 1750; and about that date John Taylor built The Hill, Burslem, a good substantial house, now long since pulled down. William built a house of the same style at

Greenhead. John Taylor's daughter Elizabeth married Thomas Wedgwood of Etruria, the partner and cousin of Josiah Wedgwood; their eldest son, Ralph Wedgwood, born in 1766, was educated by a tutor at Etruria Hall with John and Josiah Wedgwood the younger. Ralph Wedgwood afterwards worked his grandfather Taylor's pottery at The Hill for a time, and made jasper ware of moderate quality, and later worked a pottery at Ferrybridge, Yorkshire, in conjunction with others; but afterwards settled in London, where, among other discoveries, he helped to bring out the electric telegraph in 1814. William Taylor of Greenhead House married in 1749 Elizabeth, daughter of Edmund Nixon of Biddulph, and had issue by her, one child, a daughter Ann, born 1750, who married in 1772 Lewis Heath of the Hadderidge House, Burslem, and was the mother of Sarah, wife of William Adams, the subject of this section. Her cousin, Elizabeth Wedgwood, had several other children besides Ralph, amongst whom was John Taylor Wedgwood, born 1783, engraver to the Royal College of Surgeons and the British Museum.

William Adams of Greenfield, the eldest son of the present subject of this notice, will come into revision further on.

Edward, the second son, born 16th July 1803, took considerable interest in the concern. He dwelt at Basford Hall,* and died in 1872, and was interred at Wolstanton. His wife was Mary, second daughter and co-heiress of Jesse Breeze.

* See view of Basford, plate No. lxvi.

The third son, Lewis, of The Mount, Stoke, afterwards of The Watlands, Wolstanton, became the first Chief Bailiff of Stoke in 1839, and served for a further year. He was born in 1805, and died a bachelor in 1849. After the death of his father, he and his mother and unmarried sisters went to live at The Mount, Penkhull. In Ward's History, this house is described as standing near the village of Penkhull, surrounded by a plantation and a highly ornamental domain. The house itself was an oblong, with a semicircular entrance on the west front, having an elegant and lofty dome lighting up the staircase and giving an exterior appearance of grandeur to the structure. It was built by the second Josiah Spode. After Lewis Adams left, the drive was cut away, and new roads made in and about the park, which has much reduced its old beauty and seclusion. In 1842 he removed to The Watlands, Wolstanton, purchased from the trustees of Spencer Rogers. There they lived many years. The Misses Adams are well remembered by the older inhabitants of the village of Wolstanton. Lewis Adams added a wing to the house, and built a billiard room. He kept "open house" once a week, for any friends who might choose to call and dine. He was a busy man, but managed to have several days hunting per week in the season. This was when Mr. William Davenport of Longport (later of Maer) was Master of the North Staffordshire Hunt.

Mr. J. C. Blagg, in his "History of the North Staffordshire Hounds and Country," quotes a reference from Mr. James Hall, who says that he remembers seeing,

"among others, Lewis Adams of The Watlands, in January 1847, near Dimsdale, with the hounds in full cry." Lewis Adams had previously been Master of the North Staffordshire Harriers for a short time prior to 1840. The Watlands was very pleasantly situated in those days. Its park extended from what is at the present day known as Silverdale Road—now entirely built over—to St. Andrew's Church, Porthill.

In 1837 coronation festivities were held at Stoke in the most loyal manner, as at other places. It is interesting to read, especially in view of another coronation (1902) which has taken place since then, the report in the local press of that year. In the morning of 28th June 1838, there was a service at the Parish Church, the sermon being delivered by the Reverend Sir W. Dunbar, Bart.; then, a public breakfast, at which Lewis Adams, Esq., presided. A procession was formed, and marched through the town. A dinner was given to hundreds of the working classes, and a tea to the female portion. Treats were given by various firms to their employees; and, in the evening, there was a public dinner, presided over by Lewis Adams, Esq., supported by the Reverend Sir W. Dunbar, H. Minton, Esq., and other prominent citizens. The toast of "The Queen" was received with the utmost enthusiasm. The festivities closed with a ball.

Lewis Adams bequeathed The Watlands to his unmarried sisters, Elisabeth and Frances. In 1862 they sold the estate to Mr. Edmund T. Wedgwood Wood, afterwards of Henley Hall, Ludlow, in Shropshire.

PLATE No. LXVII

Born 1801] LETTICE [*Died 1827*

THIRD DAUGHTER OF WILLIAM ADAMS
OF FENTON HALL

Thomas Adams, the youngest son, in later years managed the export business at Liverpool. He was a capable man for that purpose, but was speculatively venturesome. As usual in such cases, he succeeded at first, but ultimately lost nearly all his money and most of that belonging to his sisters as well. He was a sportsman, and indulged in racing and betting. A great friend of his was John Mytton of Halston. Thomas Adams died at Liverpool in 1863. He was unmarried.

The mother of William Adams of Stoke (the subject of this note) had resided with him after the death of her husband (Richard Adams). She survived her son five years, and died at Fenton Hall in 1834. Not much is now known about her, saving that she was very erect for her extreme age. She was ninety when she died. According to the fashion of her youth she continued to wear a large mob cap. She was studious, and fond of reading. Her penmanship was very fine. No doubt the death of her son was a great blow, and would fill her with sorrow till the final release from all care and regrets came to her.

In pedigree table D will be found a summary of the remaining branches of this interesting family. The eldest daughter, Anne, married Mr. Joseph Twigg of Bank House, and the Overhouse, Burslem,* colour maker. She was remembered recently by the old folks as being a good horsewoman. They had three sons; they died unmarried in somewhat early years.

* Mr. Joseph Twigg and Mr. Enoch Wood of Fountain Place did much for the good of their town. Joseph Twigg was Chief Constable of Burslem in 1825. The Overhouse then belonged to Mr. Edward Challinor of Tunstall (partner with Mr. John Wood of Brownhills), who had rebuilt the Overhouse pottery. It was once the property of the Burslems and Wedgwoods.

Sarah, the second daughter, married Mr. James Guest of the Holt Town Mills, Manchester, cotton spinner. They had one daughter, Lettice, who survives (1902).

Lettice, third daughter, died unmarried.

Elizabeth, fourth daughter, died unmarried.

Frances, the fifth daughter, married, first, Dr. Morris; and, secondly, Mr. John Walton, Bowdon, Cheshire. She died without issue in 1879.

Susanna, the youngest, died in infancy.

It is not necessary to pursue the details of this family any further at this point, as references are made to their branches and connections in separate notices and under their own proper headings.

WILLIAM ADAMS
OF GREENFIELD
(1798-1865)
Biographical Note

THE subject of this note was the son of William Adams of Stoke (1772-1829), whose life and works have already been dealt with (pages 144-158). The son was born at Bagnall, near Stoke, in the year 1798, and died at Rhyl, North Wales, in 1865, aged 67 years. He was educated at first at the Marsh House, Wolstanton, under the Reverend Edward Careless. This school was formerly called The Beeches, an old-fashioned house which was built about the same time as Wolstanton Hall (1745), now called Moreton House, after its builder (Ralph Moreton); and now tenanted by the present William Adams (born 1833), the head of the firm of William Adams & Co., the sole representatives of the old Adams potteries. An old villager remembers The Beeches as a school and seeing "the young gentlemen go of a morning," as she quaintly expressed it. The next and more advanced school to which Adams went was that one called "Blunt's," situated at Chapel-Chorlton, near Newcastle-under-Lyme. It had a local reputation at that time—the early part of the nineteenth century. At these "academies" for young gentlemen he received the usual mental equipment given at that period to the boys in his station of life. Sufficient education was evidently given

to fit him to conduct with ease what became one of the most extensive commercial enterprises in the Potteries. He was admitted as partner into the firm, which soon after became that of William Adams & Sons of Stoke. Shortly afterwards he went to the Southern States of North America and Mexico, where he built up a larger trade in earthenware and porcelain for his firm in those countries. He established a house in New York, under the designation of Adams Brothers; but he was not forgetful of that larger study which travel imparts to an opening and receptive mind. Many lasting friendships were thus formed, which shed rays of light upon his after-existence. Subsequently, he made a similar tour with the like beneficial result. This occurred before his marriage, which event happened in the year 1827. His bride was Jane, the eldest daughter of Jesse Breeze of Greenfield, near Tunstall, and the sister of his brother's (Edward Adams) wife (*see pedigree table D*).

His father-in-law, Mr. Breeze, died the same year, and the property was then vested in his wife and her sister (Mary) as joint heiresses. The factory at Greenfield in 1828 was tenanted by Wood & Challinor of Brownhills. In 1834 it was taken over and joined to the Adams Stoke potteries for business purposes. Mr. Adams had become senior partner on the death of his father in 1829.

Mr. Adams, on his return voyage from New York, established offices in Liverpool for his firm as merchants and forwarding agents. The business was so successful that he found it necessary to reside at Liverpool, and take

Born 1798] WILLIAM ADAMS *[Died 1865*

OF GREENFIELD AND STOKE-UPON-TRENT, STAFFORDSHIRE

Born 1804] MRS. WILLIAM ADAMS *[Died 1864*

OF GREENFIELD

ELDEST DAUGHTER OF JESSE BREEZE OF GREENFIELD

E. Days, delt. THE HALL, GREENFIELD W. C. Wilson, sculpt

THE SEAT OF WILLIAM ADAMS, ESQUIRE

Reproduced from an Engraving [illegible] London, Nov^r 31st 1794, by L. Stockdale, Piccadilly

the entire management of it, which consisted of trade with America, East Indies, West Indies, Straits Settlements, including Java, Brazils, and other ports on the east and west coasts of South America. He continued to pioneer the firm both at Liverpool and in Staffordshire, taking flying visits to his home at Greenfield, until about the year 1847, when his health broke down, and he handed the reins to his brothers; at which time he only controlled the manufactory at Greenfield and the collieries also at that place, then belonging to W. & E. Adams. In 1853 a dissolution of partnership took place, and the business was divided. W. Adams took over the Greenfield estate, and carried on the factories there in his own name; while his brothers retained the factories at Stoke.

Meantime, he had spent much of his time at Liverpool, where he had a house at Waterloo, near that city. He also travelled a good deal abroad. Hence he had not much time to spend in Staffordshire, and make local friends and acquaintances there. In Liverpool it was otherwise, where he had many social friends. He was a man of quiet tastes. It may be said of him that his activities in business were forced upon him by environment, but that his mental gifts were rather in the line of thoughtful contemplation. As a consequence of this form of idiosyncracy, he always steadily declined taking any public office. Thus he lived; thus he died. His remains were interred at Tunstall by the side of his wife, who had died in the previous year (1864).

Their family consisted of seven children—two sons and five daughters, regarding whom the following is a short summary:—

Sarah, born at Greenfield, March 20th 1828, married Harry Ward Astbury of Stand Lodge, Ratcliffe, Lancashire.

Jane, born July 4th 1829, died at Greenfield in 1889. After her parents' death she lived on at Greenfield with her brother Thomas for the rest of her life.

Lettice, who was born at Liverpool in 1831, married Charles Challinor* (son of William Challinor of Leek, Attorney-at-Law, who had descended from several generations of men in the same profession).

William, the eldest son, was born at Liverpool, June 13th 1833, and is now the chief of the firm which carries on the factories at Tunstall. He was educated at Newcastle Grammar School, and at Rugby; and was made a county magistrate in 1872. He was formerly lieutenant-colonel of the First Battalion Staffordshire Rifle Volunteers; and was the first to offer himself as a volunteer when the new movement was organised in 1859. He was appointed as the first captain of the Ninth Company.

Mary, born at Liverpool, November 23rd 1834, married William Simms Bull of Burston Hall, near Stone; afterwards of Cheltenham.

Thomas, born at Greenfield, 19th August 1836.

Anne died in infancy (*see pedigree table D*).

It will be interesting in connection with this family history to give a description of Greenfield and the

*Charles Challinor bought Basford Hall on the death of Edward Adams, whose arms, engraven on the front lodge entrance, still remain. Their eldest daughter married her first cousin, William Lewthwaite, D.L., of Broadgate, Cumberland. His sister married the eldest surviving son of Viscount Cross, G.C.B., of Eccle Riggs, Lancashire. Another daughter of the Challinors was married to Edward J. Wedg Wood, son of Mr. Edmund Thomas Wedgwood Wood of Henley Hall, Ludlow.

neighbourhood, with which they were more intimately associated.

The village of Greenfield, and the hall and the factory there, were founded by one Theophilus Smith, near the close of the eighteenth century. Hence it was formerly called Smithfield. It lies on the Bosley Road between Tunstall and Chell. The name was changed, according to Shaw ("History of Staffordshire Potteries"), because "Smithfield kept in remembrance the unhappy founder, Theophilus Smith, who, in a fit of jealousy, attempted the life of his friend, Mr. Wainwright, and subsequently, in gaol, perished with his own hand."

Owing to the increase of population, the spot has been incorporated with the town of Tunstall. Bosley Road (formerly) is now called Furlong Road as far as Greenfield, and from thence the name is Biddulph Road.* Pitt, writing in 1817 (see "History of Staffordshire"), described Greenfield as a village situated in the Hundred of Pirehill North.

Henry Wedgwood, in his "Romance of Staffordshire," writing in 1875, eloquently expatiates about it. A short extract may be of some interest. He says:—

"The reader may have noticed on passing by train, between Tunstall and Pitts Hill station, a brick-built hall, situate on the summit of the hill. . . . . . few sites could have been more prepossessing or beautiful . . . . . the hall overlooked the valley of the Chell and the rising heights above.

* We understand a new road is to be cut on the east of Greenfield, direct from Tunstall to Chell.

The view presented in those days was much different than now. It was woody and picturesque, where the squirrel delighted to play. It might have travelled a mile or more without forsaking the branches of trees, which to the south-west, even close to the hall door, was a straggling patch of brushwood running for miles in extent. Over this at a distance was Bradwell, brightening in no small degree the beauty of the scene. The hall was approached by a shady avenue that led out of an old winding road from Tunstall to Chell. As you passed down the road your ears would have been saluted by a colony of rooks that had made their home near the mansion. The little smoke that rose from the potters' ovens disturbed but in a small degree the purity of the atmosphere ; and the cottages with their gardens, dotted here and there, rather enriched than otherwise the charming character of the neighbourhood."

FURTHER NOTES
ON THE
EARLIER FAMILY AND THEIR RELATIVES

THE tradition has been handed down that the present family of Adams (now treated of) came from Shropshire, but have not resided in that county for several centuries.

There were several well-known families of that name living there in the fifteenth, sixteenth, and seventeenth centuries. Their seats were at Longdon, at Wem, and at Donnington. The two first-named families were related to each other, if somewhat distantly, and a branch of the stock settled in Staffordshire, as explained at pages 159-160 *ante* (*see also pedigree tables A to E*).

The Adams family at Longdon had been seated there for a very long time. William Adams was head of it in the middle of the fifteenth century. The name appears there in several successive generations. A branch of them settled in the county of Kent for a time.

It is mainly about the younger descendants of the Longdon house with which this book deals. But there are some interesting incidents referring to collateral branches. A case is that of the Wem family. One of the men was Sir Thomas Adams, Bart., who was born at Wem, Shropshire, in 1586. He was educated at Cambridge, and afterwards carried on a business as a

draper in London. In 1639 he was chosen Sheriff of London. In 1645 he was elected Lord Mayor. He was a Royalist ; and those were exciting times, when men had a difficult part to play in public life.

During the term of his mayoralty his house was searched, in the hope of finding the king, who, it was supposed, had been concealed there. For his loyalty he was kept for some time a prisoner in the Tower of London, and excluded from all public offices. At the Restoration he was one of the deputies sent from the City of London to the Hague to attend upon Charles II on his return from Breda to England, and, with the rest of the deputies, he received the honour of knighthood. After the Restoration he was created baronet, namely, on 13th June 1660. During his lifetime he erected a free school at Wem, his native place, and presented to the town the house in which he was born. He died in his eighty-second year, and was buried at Sprawston, Norfolk, February 24th 1667. The baronetcy became extinct at the end of the eighteenth century (*vide* also "Dictionary of National Biography," page 107).

Another branch settled at Sambrook in Shropshire. Yet another branch from the main line was represented by Thomas Adams in 1650. His residence was at Bircheshead, about a mile east of Hanley. He derived the estate from his uncle Thomas, who died in 1648. The family thus founded were yeoman-farmers. None of them appear as pottery owners, unless a certain Robert Adams, who, in 1710, is described as a manufacturer of mottled and black ware, was one of

them. The point is uncertain. Bircheshead House was pleasantly situated, and has been described by Henry Wedgwood as having been a beautiful manor house standing in the midst of woodlands. In the seventeenth century such houses were few and far between. Not far away, however, was Dale Hall, the property of the Burslems, who also were yeoman-farmers. Dale Hall afterwards came into possession of the Wedgwoods, who sold it about 1720; and in the same century it was acquired by William Adams of Cobridge Hall. Thomas Adams' son and heir was John, born in 1666. He gave the land on which Hanley Church was built in 1737.* It was then designated a chapel-of-ease to the church at Stoke. The epitaphs on a tomb in St. John's churchyard at Burslem are as follows:—

"In memory of John Adams of Bircheshead in this parish, who died January 31st 1752, aged 84 years.

"Also, the Rev. William Adams, M.A., son of the said John Adams by Mary, a former wife, who died April 26th 1722, aged 26.

"In memory of John Adams, son of John and Mabel Adams of Bircheshead, who died February 15th 1742, aged 24 years.

"Also, the Rev. Richard Adams, M.A., who died March 3rd 1778, aged 58 years.

"He was pious, discreet, abounding in charity."

The tomb on which the above is inscribed is a substantial one, and stands near that of the Taylors, to

* At a later period the church was enlarged. Aikin, writing in 1795, says: "Hanley has a very handsome new-built and well-finished church; there are also chapels and meeting houses for dissenters. It is an improving and spirited place."

whom they were related. Adjacent also are the tombs of the Wedgwood family of the Big House ; and of that of Adams of The Brick House, Burslem, who, with the Warburtons and Palmers, were, according to Meteyard, the most important families of the district.

At that time (middle of the eighteenth century) very few even of the manufacturers enjoyed the advantages of education. Mr. John Adams, to his credit, tried to improve this condition of affairs, and he succeeded to a considerable extent, for he founded a free school at Far Green,* Hanley, where many persons were educated who rose to local eminence. Henry Wedgwood, in his "Romance of Staffordshire," states that the day school in question admitted ten pupils free. It is possible, if that was the case, that the other scholars paid a small sum for admittance. The same John Adams founded, in conjunction with a Mr. Taylor, a Sunday school at Hanley. Mr. Adams purchased the house and left property, the income from which was sufficient to pay the usher. Some seventy or eighty years later, however, the property thus left depreciated in value, and, in 1825, the school was in a very poor state.

Two of the sons of this John Adams were clergymen. In Forster's "Alumni Oxonienses," the following notes occur :—

"Adams, William, s. John, of Bircheshead, Co. Stafford, gent. Magdalen Hall, matric. 4. April 1715, aged 18. B.A. 1718, M.A. 1721.

* Near to Far Green was Chapel Fields, which belonged to the Adams family of Bircheshead. Before the church or chapel-of-ease was built, it had been called Abbey Fields.

REMAINS OF TUNSTALL MANOR COURT LEET

ORIGINALLY BUILT THIRTEENTH CENTURY: PULLED DOWN 1888

BUCKNALL CHURCH, STAFFORDSHIRE, ABOUT 1810

BUILT OUT OF THE RUINS OF HULTON ABBEY 1718

REBUILT 1856

"Adams, Richard, s. John, of Burslem, Co. Stafford, gent. Wadham College, matric. 14. Jan. 1735-6, aged 15. B.A. 1739, M.A. 1742."

A daughter of the above-named John Adams was Mary, wife of Richard Hollins* of Far Green Cottage, who did much for the building of Hanley Church. A son of this couple was Samuel Hollins of Shelton Hall, a well-known potter. Another daughter married Humphrey Palmer,† also a potter of note, but she died after two years of married life. It was Mr. Palmer's second wife who is mentioned by Miss Meteyard in her "Life of Wedgwood," a daughter of Mr. Thomas Heath of Lane Delph. Mr. Palmer also married a third time. He is said to have dug clay from the Abbey or Chapel Fields belonging to his first father-in-law, John Adams, for the manufacture of his fine black vases. Abbey Fields now forms part of Upper Hanley.

One of the offshoots of the main line was William Adams of Bucknall, nephew of the William Adams who bought Bank House, Bagnall (*see biographies, page* 161, *and pedigree table B*).

He was elected, in the year 1718, churchwarden‡ of Bucknall Church, of which the Reverend Samuel Lea was

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* Extract St. Giles,' Newcastle, Church Register: "1732. Richard Hollins of Hanley Green in ye parish of Stoke, and Mary Adams of Birches Head of ye parish of Burslem, Marry'd by Lic. July 5th."

† "Mr. Humphrey Palmer and Mss Ann Adams married August 2nd in the year 1750."—Extract from the Parish Church Register of St. John's, Burslem.

‡ Pitt, in "History of Staffordshire," states the following inscription was painted on one of the walls inside of this church:

Lyna lapis fuint.
Sam. Lea, Curate.
W. Adams, Warden. 1718.

Bucknall Church was rebuilt in 1856.

curate. The church was rebuilt at that time partly out of the ruins of Hulton Abbey, near which place the old Abbey pottery was worked, as already stated. Mr. Adams was largely instrumental in the rebuilding of the church. Bucknall forms with Bagnall (Bucknall-cum-Bagnall) one of the rectories separated and sold from Stoke in the year 1808. Bucknall is mentioned in "Domesday," and Bagnall was an old Saxon market. The old market cross still exists. In the reign of Stephen, Bagnall was held by Adam de Audley.

Although the Adams family always remained strict members of the Church of England, the Reverend John Wesley is said to have stayed at the house of Mr. Adams on one of his early visits into Staffordshire.

Edward Adams, the uncle of the above-mentioned William Adams of Bucknall, married in 1692 Anne, eldest daughter of Thomas Leese of Biddulph.* Edward Adams (1690) had four children: William Adams of Bagnall (*see pedigree table B*); John, who is believed to have emigrated to America; Anne; and Edward. The latter was the father of William Adams of Greengates, the eminent potter and friend of Josiah Wedgwood.

Edward Adams (1673-1743) lived a good portion of his life at Sneyd Green in the old home, and worked the Abbey Pottery, but later removed to Greenfields.

* The principal family of Biddulph was one of the same name and place. They were prominent Roman Catholics, and intermarried with one of the well-known Roman Catholic families of Lancashire, namely, the Worthingtons of Blaynscough (*vide pedigree of Worthington of Blaynscough, Harl. MS., fo. 69; and pedigree of Biddulph of Biddulph, Ward's "History of Stoke-upon-Trent"*). A branch of this Worthington family intermarried, in later times, with the Adams family.

This is not the Greenfield where the pottery is, but a small estate a quarter of a mile from Bagnall. It had been acquired by his eldest brother. Later in life he removed again, this time to Bank House, Bagnall, possibly as a tenant to his brother. He was churchwarden of Burslem for several years. It was a more onerous office in those times than it is now, for, besides their church duties, they helped to keep the township in order. Churchwardens had magisterial powers in punishing disorderly persons, chiefly by putting them in the stocks. It is said that it was he who caused the old carven oak chest, which is still in possession of the family, to be made and marked $\frac{A.}{1709}$; although it is supposed to be of older date, and to have been theirs a century or more earlier. Mr. Edward Adams died in 1743, and was buried at Norton-in-the-Moors, the nearest graveyard to Bagnall. The family had a pew in Norton Church. The original name-plate—"Will^{m} Adams of Bagnall"—is still in existence. The names of Hugh Meare, Benjamin Meare and Hugh Forde, figure several times on the "benefaction board" at Norton Church (*vide Gentleman's Magazine* of 1818, pages 307-310). The same publication for the year 1829, part II, pages 28-31, comments on Norton, and states that it was celebrated as the "Gretna Green" of the surrounding country.

William, the eldest son, resided during his father's lifetime in a smaller house situated a little lower down the hill at Bagnall than the Bank House. The eldest son, if married, usually lived there until he came into possession of the estate. To that house he must have

brought Dorothy, his wife, the eldest daughter of Francis Meare of Norton Green Hall, in the year 1730. She was born on the 7th June 1710. Her mother, also named Dorothy, was the daughter of a well-known clergyman, the Reverend John Repton, who was born at Norton in 1659, and was the son of the Reverend Humphrey Repton of that place. The son, John, matriculated at Brasenose College, Oxford, 28th April 1676; obtained his B.A. 2nd March 1679; and was vicar of Alton in 1681; rector of Stoke-upon-Trent* in 1692; and came to Norton as incumbent from 1697 to the time of his death in 1733. He was much attached to his grandson, Francis Meare—an only son—and to his granddaughter, Mrs. Dorothy Adams. Francis Meare the younger was born in 1708, and married Ellen, daughter of William Ford of Ford Green. The Meare property passed through an only child, a daughter, into other hands early in the nineteenth century. The family of Meare is of old standing, having held land in the same place for centuries.

During the Civil War they sided with the Royalists; and for some services rendered after the battle of Worcester King Charles II presented a member of the family with an earthenware cup of Flemish manufacture.

Katherine, daughter of John Meare of Milton,† married in 1660 John Fenton of Shelton, county coroner.

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*The rector of Stoke in the reign of King John was one named Vivian. He was a great favourite of that King.

†Hannah, daughter of Thomas Adams of Bircheshead, married, firstly, Thomas Mare, and secondly, Jonathan Davenport. Her grandson, John Davenport, was founder of the Davenport potteries, and was first M.P. for the borough of Stoke-upon-Trent. (Meare is sometimes spelt Mear, or Mare.)

PLATE No. LXXI

NORTON GREEN HALL

THE SEAT OF FRANCIS MEARE, ESQUIRE, 1730

From a drawing at Moreton House

She was the mother of John Fenton* of Shelton and Fenton Park, and of Elijah Fenton, the poet and friend of Pope.

The common ancestor of the Meares was Ulviet de Meiri, who held the manor of Norton-in-the-Moors sixteen years prior to the Conquest. A branch of the family is said to have at one time dwelt at Atherstone in Warwickshire. At an early period Maer, near Newcastle-under-Lyme, belonged to the Maer family, as also Meir, near Longton.†

William and Dorothy Adams (née Meare) of Bagnall had two daughters: Elizabeth, born 1730, and Dorothy, born 1732.‡ Elizabeth married Joseph Warburton of Cobridge, of the firm of Warburton & Sons. After his death she married Joseph Smith, of the firm of John & Joseph Smith, manufacturers at Burslem.

In 1735 William Adams lost his first wife, Dorothy; and, a year later, married her kinswoman, Sarah Meare. They had six children (*see pedigree table D*). On the death of his father (Edward), he would, as a matter of course, remove to the Bank House, Bagnall. He is described in old deeds as "William Adams of Bagnall, gentleman"; and appears to have held a good position

* John Fenton of Fenton Park married Elizabeth Bagnall, daughter of Robert Bagnall of Fenton Park. Their eldest son married Susannah, daughter of J. Wedgwood of Harracles. Their second son, Thomas Fenton, barrister-at-law, married Anne, daughter of John Cradock of Betley, from whom descended the Twemlows of Betley Court, and Sir Thos. Fletcher Fenton Boughey, Bart., of Aqualate.

† In Camden's "Britannia," published 1637, Meir is spelled Meare (*map, page* 580). (*See also Erdeswick.*)

‡ Dorothy died at the age of 12 years, and was interred in the family vault at Norton.

there.* He seems to have had an interest in several potteries, and took part in helping to establish local artists in enamelling the salt glazed ware of the period. His house was not far from Bagnall Hall,† the home of the Murhalls, whose daughter, Dorothy,‡ married his kinsman, John Adams of The Brick House, Burslem, in 1747.

It is a known fact that Prince Charles Edward in 1745 came to Bagnall, and received hospitality from

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* In the early part of the eighteenth century, the Adams family of Bagnall preferred to consider themselves as originally a Shropshire family, and that they had Salopian cousins. But, in course of generations, the kinship of the families became much less recognised. Their friends and relatives in Staffordshire had, however, expanded by intermarriage. There were the Fordes of Forde Green. Mr. Adams' nephew, Francis Meare of Norton Green Hall, married Ellen, daughter of William Forde of Forde Green, December 9th 1729. Another of Mr. Forde's daughters was married to William Kynnersley of Newcastle-under-Lyme. The Fordes lived at a beautiful old manor house, about a quarter of a mile below Norton Church. The last of the Fordes was Hugh Forde of Leek, son of Hugh Forde of Leek, by Elizabeth (daughter of Samuel Hilditch of Sandbach), aunt to Benjamin Adams of Greengates, Tunstall. The great-aunt of Elizabeth Hilditch married Ralph Moreton of Wolstanton (the builder of Wolstanton Hall, now called Moreton House). Her cousin, Jane de Bank, married William Sneyd of Belmont Ashcombe, &c., Co. Stafford, at the end of the eighteenth century (*vide pedigree of Birtles, Searight, Salt, &c., in Sleigh's "History of Leek," page* 95). Another connection with the Fordes was that of William Adams of Trentham, who was married at Wolstanton, in 1683, to Maria Forde of Horton. This William Adams was son of the Reverend Thomas Adams, incumbent of Trentham and Blurton (died 1667), and who was related to John Adams, Reeve of Tunstall Court in 1616. Another case is an entry in the Leek register, which states that Endon de Macclesfield Adams was married to Maria Forde of Leek. The Forde Green family had been seated there since the time of Edward I. In the seventeenth and eighteenth centuries they intermarried with the Bowyers of Knypersley, the Wedgwoods of Harracles, the Burslems of Burslem, the Meares of Norton Green, the Childs of Barlaston, &c. Other relatives of the Adams family were the Meares, the Murhalls, the Bagnalls of Newcastle, who were descended from the Bagnalls of Bagnall, the Warburtons of Cobridge, and others. Robert Bagnall of Bagnall died in 1680, *vide* note in the Adams family bible, printed in 1645.

† Bagnall Hall was a charming old stone mansion, rebuilt by John Murhall in 1603, and again rebuilt in 1777 by his descendant, another John Murrel (son of William Murrel, J.P.) It was then made a rather smaller house, but possibly more compact. Later on, the Murrels (Murhalls) migrated to Whitchurch in Shropshire. They had been seated at Bagnall since the reign of Henry III, and were a family of some note in their day. They also had property at Shelton (Testa de Neville).

‡ There is a rather singular incident in the life of William Murhall, father of Dorothy, related by Ward ("History of Stoke"). He was a county magistrate, and (Ward says) "is still the subject of traditionary fame for the summary and savage justice he inflicted upon one of the Scotch stragglers who fell into his hands, out of revenge for the injuries he received from a detachment of horse which came to Bagnall

William Adams. "Bonnie Prince Charlie" (as the Scotch called him) stayed at the Bank House for one night early in December of that year, whilst a number of his followers ravaged the Hall of the Murhalls near by. A teapot in salt glaze, made at the Brick House pottery by John Adams, was used on the occasion at breakfast. It was a long time treasured by the family, but has been recently presented to the Tunstall Museum, where it more appropriately remains as an historic relic of those momentous times. Its height is $3\frac{3}{4}$ inches, and it is ornamented with relief decoration in white, on a drab ground. The handle and spout are in white. The tradition is that the Prince bore himself with graciousness, and that he was received with as much ceremony as was possible under the circumstances. Mr. Sleigh, in his "History of the Ancient Parish of Leek," gives some interesting details as to the reception of "Charlie" at that town, which is only about six miles distant from Bagnall. (*For illustration of teapot see plate No. i.*)

When any festivities were held at the Bank House, Josiah Spode would always be invited to be one of the musicians, as he was an expert violinist. It is very interesting to note that the two succeeding generations of the two families were intimate friends.

(at the time of the Rebellion in 1745), and retreated to avoid encountering the Duke of Cumberland's army, encamped on Stone Field." The Scotsman in question, who was killed in self-defence by William Murhall, was buried in one of the fields belonging to the Adams family. An upright stone marks the place to this day. Mr. Murhall was buried at Endon, in which churchyard is a monument to his memory, with this enigmatical inscription thereon :—

"Beneath lie the remains of William Murhall, Esq., of Bagnall, who died 4th January 1762. Part of what I possessed is left to others, and what I gave away remains with me." (*Vide Gentleman's Magazine*, 1829, *part II*, *pages* 28-31.)

The elder sons of William and Sarah Adams superintended the farming of the land for their father, and made occasional journeys to Ireland to buy cattle; neither of them were married. Richard, the third brother, and a potter upon a fairly considerable scale, married Elizabeth, eldest daughter of John Jackson, gentleman, of Greenwood Hall; mentioned by Ward as a venerable old stone mansion (now pulled down) at one time belonging to and occupied by Judge Bradshawe. A farmhouse now occupies its site.

In 1790, when his cousin William of Greengates had attained eminence as a maker of blue printed ware and jasper, Richard retired from his factory, but still lived at Cobridge,* a village prettily situated, and little inconvenienced by the smoke of its potteries. Here he was near the Warburtons, the Palmers, the Cobridge Hall Adams, the Hollins, and the Chatterleys of Shelton Hall, who were all his connections. Mr. Adams was not an ambitious man, nor was he over anxious to make a large fortune, which at that time, by persistent diligence, he might quite possibly have acquired. He was fond of outdoor life, and dressed well, in the fashion of the day, with buckled shoes, long stockings, knee breeches, long waistcoat, coat with brass buttons, and powdered wig. Some writers have conveyed the impression that the Staffordshire potters of the eighteenth century were uncultivated in their manners

* The name Cobridge possibly is derived from its situation, leading from Hulton Abbey towards Newcastle along the "ridge" of the hill. In old deeds between the Warburtons and Wedgwoods, Cobridge was called "The Cobs." It might only have been an abbreviation.

THE REMAINS OF FORDE GREEN

THE SEAT OF THE FORDE FAMILY, AND, LATER, OF THE WARBURTONS

THE REMAINS OF BAGNALL HALL (1900)

THE ANCIENT SEAT OF THE MURREL FAMILY

and education. No doubt many of them were; but, on the other hand, there were a considerable number who studied art and its refinements, especially as applied to pottery. The pages of Miss Meteyard, in her "Life of Wedgwood," prove that position; and the very portraits of these men, preserved as they are to us, justify her statements. Mr. Richard Adams had two sons: one died in infancy; the other was the William Adams of Fenton Hall, to whom a special biography and account of his works are devoted in these pages (*see also pedigree table D*).

The Warburtons, who were related to Mr. Richard Adams of Cobridge, at which place they lived, are interesting and worthy of a note. They were Roman Catholics in religion, and came to Staffordshire from Cheshire in the seventeenth century. They resided at Rushton Grange, Cobridge. There was a small chapel attached to the house, for the use of the family and a few others who chose to worship there. At the time of the Civil War, they, with several others in the neighbourhood, took the side of Charles I. In consequence of that act, their lands at Cobridge were confiscated, and were only restored to them when Charles II came to the throne. Joseph Warburton married in 1752 Elisabeth, eldest daughter of William Adams of Bagnall. He, however, died comparatively early, being only forty-six years old at the time of his death. At that date the firm consisted of his sister-in-law, Mrs. Ann Warburton, and her son, Jacob, who married Mary Bagnall. Mrs. Ann Warburton died in 1798.

Llewellynn Jewitt, in his "Ceramic Art of Great Britain," states that Jacob Warburton was highly respected by every class of the community. He passed his long and useful life as a potter, in which capacity he rose to considerable eminence even in his earlier years, when in business connection with his father and brother, and, later, on his own account; also, when in partnership with others, the New Hall factory at Hanley was started to manufacture porcelain for the first time in Staffordshire. He was the latest member, so to speak, of the old school of potters; yet he was the early friend and contemporary of that Father of the Potteries, Josiah Wedgwood, with whom he was for many years on terms of confidential friendship. Numerous were the benefits which the public derived from the united exertions and abilities of those two talented men, on every point in connection with the local interests and prosperity of the Staffordshire Potteries. He must have been a man of great intellectual power, for Jewitt tells us that he was a linguist, in addition to his artistic and other accomplishments. He could converse fluently in the French, Dutch, and German languages; and was learning Italian at the time of his death. He died at Forde Green House in 1826, at the age of eighty-six. He had a son, Peter, who was in partnership with his father at the New Hall pottery. He inherited much of his parent's talent, and succeeded in getting a patent for decorating porcelain, glass, and earthenware, in 1810. The purpose of it was to print landscapes or other designs (from copper plates), in gold and other metals, on the glazed surface. In 1813, Peter Warburton

died, leaving his share in the New Hall business to his father.

This exhausts the information, so far, about the earlier Adams family and their collateral relationships. There was, however, a family at Newcastle-under-Lyme who were said to be connected with the family of Adams at Bank House,* Bagnall. There was a Benjamin Adams, a descendant of the Adams' of Bircheshead, who was mayor of that borough in 1755-6. He was father of the Reverend Benjamin Adams, incumbent of Barlaston, who married Jane, second daughter of the Reverend John Lovatt, vicar of Sandon. Their son Benjamin served his articles as Attorney-at-Law with T. & R. Fenton, Solicitors, of Newcastle-under-Lyme; and who married Susan, second daughter of William Watkiss, who was mayor of Newcastle in 1786. He left no issue, so far as has been ascertained.

* Part of the Bank House is still standing, but its present state gives no adequate conception of the original dwelling.

APPENDICES

APPENDIX A.—Tunstall

TUNSTALL in the eighteenth century, at the time William Adams of Greengates (1745-1805) built his factories there, and when Theophilus Smith founded Greenfield, in 1791, consisted only of about 50 houses—a very different state of things to the extensive population of to-day. The population of Tunstall, by the census of 1901, consisted of 20,000 souls. Notwithstanding that it was so insignificant in the eighteenth century, it appears to have been a more important place four centuries previously, when the ironstone mines were worked.

The name bespeaks its Anglo-Saxon origin, and is supposed to be compounded of "Tun" (town) and "Stall" (an elevated seat). According to Verstegan, however, its etymology ought to be "Tuns-deal," the word "deal" signifying "part." In this sense, probably the name signified a portion of its own parish or the one adjoining (*vide* Ward's "History of the Borough of Stoke," page 70).

It is not recorded in "Domesday," and must have been included then in the manor of Wolstanton or Chell (Celle), which it adjoins.

The court-leet or manor court of Tunstall was founded at an early period; but not, there is reason to believe, before the Conquest. The hamlets of Burslem,

Chatterley, Sneyd, Chell, &c., came within its limits; and it exercised territorial jurisdiction in civil causes, as well as the ordinary functions of a court-leet or court-baron. Ward states that the manor court of Tunstall was an important one, and he mentions some interesting suits which took place therein during the reign of Elizabeth, also, that it was mentioned in a grant of Free-warren to James de Audley, in the reign of Henry III. The Reeves and Constables of the court-leet of Tunstall were, no doubt, important civil officers in their day. The following gentlemen held the combined office of Reeve and Constable at the time named, viz., John Unwyn, 1599; John Adams of Burslem, 1616; Thomas Baddeley of Newfield, 1627; Burslem Wedgwood of Dale Hall, 1673; John Adams, the younger, of Burslem, 1690.

APPENDIX B.—The Name of "Adam"

THE learned Dr. William Smith, in his "Concise Dictionary of the Bible," says that the name of Adam ("Adamah") in the Hebrew tongue meant* red ground or earth, which, of course, is equivalent to red clay. In secular history it first occurs amongst the early Celtic Christians of Scotland and Ireland. It is not found amongst the Jews. The probability is that the Christianized Celts took a fancy to the name when its meaning was explained to them by their instructors, in preparing them for baptism. Adamnanus, the distinguished abbot of Iona, lived in the seventh century. His name is a diminutive form of Adam; and was mutated, in Ireland, into St. Awnan, St. Ennan, and St. Onan. At a later period the name showed itself in Scotland. In fact, the Scotch house of Adam intermarried again and again with the historic family of Douglas. The name also appeared in Wales about the same time as in Scotland; and, later still, it became fairly common in England, at least in Shropshire and Staffordshire.

* See also "Cruden's Concordance," under "Proper names."

APPENDIX C.—The Staffordshire Potteries

IN or about the year 1710 there were forty-five potteries in the Burslem parish for the manufacture of black, mottled, moulded, clouded, and salt glazed ware, made in the form of baking dishes, milk pans, butter pots, jugs, porringers, and such like articles. Burslem was at that time so much the principal part of the Potteries, that there were but few potworks anywhere else in the immediate neighbourhood.* There were, however, seven at Hanley, two at Stoke; and the remains of old kilns have been discovered at Goldenhill and Pittshill, near Tunstall, which were probably worked at the time stated.

The following enumeration of the progress and inventions of the Staffordshire potters may be useful and interesting to some readers. It is taken from the "Chemistry of Pottery," by Dr. Simeon Shaw (1837). He says:—"In this succession I find the common brown ware until 1680; then the Shelton clay (long previously used by the tobacco pipe makers of Newcastle) mixed with grit from Baddeley Hedge by Thomas Miles, of *coarse white stone* ware; and the same grit and can-marle or clunch of the coal seams, by his brother into the *brown stone* ware. The *crouch ware* was first made of common potter's clay and grit from Mole Cob (Mow Cop); and afterwards the grit and can-marle by A. Wedgwood of Burslem in 1690; and the ochreous brown clay and

* Burslem was noted for its pottery even in Saxon times (*Ward*).

manganese into the coarse *Egyptian black* in 1700, by Wood of Hot Lane. The employment of the Devonshire pipe clay by Twyford and Astbury of Shelton supplied the *white dipped* and *white stone ware*; from which the transition was easy to the *flint ware* of Daniel Bird of Stoke; the *chalk body ware* by Chatterley, and Palmer of Hanley; and the *Queen's ware* by the celebrated Josiah Wedgwood. Mr. Thomas Toft introduced aluminous shale or *fire brick clay;* Mr. Sans, *manganese and galena* pulverized; Messrs. John Palmer and William Adams, *common salt and litharge*; Messrs. Elers Brothers, *red clay or marle and ochre;* Mr. Josiah Twyford, *pipe clay;* Mr. Thomas Astbury, *flint;* Mr. Ralph Shaw, *basaltes;* Mr. Aaron Wedgwood, *red lead;* Mr. William Littler, *calcined bone earth;* Mr. Enoch Booth, *white lead;* Mrs. Warburton, *soda;* Mr. Ralph Daniel, *calcined gypsum;* Mr. Josiah Wedgwood, *barytes;* Mr. John Cookworthy, *decomposed white granite;* Mr. James Ryan, *British kaolin and petuntse;* Messrs. Sadler & Green, *glaze printing;* Mr. Warner Edwards, *biscuit painting;* Mr. Thomas Daniel, *glaze enamelling;* Mr. William Smith, *burnished gilding;* Mr. Peter Warburton, *printing in gold;* Messrs. John Hancock, John Gardner, and William Hennys, *lustres;* Mr. William Brookes, *engraved landscape and printing in colours;* Mr. William Wainwright Potts, *printing by machine and continuous sheet of paper;* and the same gentleman and Mr. William Machin and Mr. William Bourne, *printing flowers, figures, &c., in colours by machine and continuous sheet of paper.*"

The above is an important and comparatively accurate list; but, in the light of further information obtained after Shaw's time, the student will recognise some necessary modifications to be made. For example, in the introduction of the printing by continuous sheet, W. Hales Turner and William Adams of Greenfield had a share; John Hancock, in his letter of 1846 to the *Staffordshire Mercury*,* proved that he had the sole claim to the invention of lustre; and Cookworthy was the man who found out the real British kaolin and petuntse at the Cornish mines. Nevertheless, the enumeration is valuable, especially as showing the foremost place taken by the old potters of Staffordshire in the inventions applied to the Art of Pottery. It is unnecessary here to dwell on this point, or to mention how and in what way the various potters advanced their productions, as that has been published by the ceramic authorities. But it may be permitted to remark that the different kinds of pottery and porcelain mentioned were expanded into an infinity of forms and shapes for ornament or use, variously painted and embellished. In consequence of the energy displayed by the leading manufacturers of the Potteries, the business became a very extensive one at the end of the eighteenth century.

In 1802, there were no less than 144 separate manufactories. White, in his "History and Directory of Staffordshire" (second edition), published early in the nineteenth century, says that "among the numerous and ingenious manufacturers of the present century, whose

* *Vide* "The Old Derby China Factory" (1876), page 127, by John Haslem.

united genius has contributed to the improvement of manufacture, there are, in Stoke, Josiah Spode (afterwards Spode & Copeland), Minton & Co., and Adams & Sons; in Burslem, Enoch Wood; Ridgways of Shelton, Wedgwoods of Etruria, Davenports of Longport, and Dimmock of Hanley." The writer goes on to say that "this generation will ever be remembered with grateful veneration for having begun the goodly fabric upon a firm and durable foundation." Stoke had at that time, as it has now, the most important factories. The head of the firm of "William Adams & Sons" named by White was the father of the first William Adams of Greenfield (1798-1865). Jewitt, in his "Ceramic Art," makes a mistake in calling this firm "William Adams & Co."

Since those days many more factories have sprung up. Some of them were founded by working potters, few of which have lasted long. Others have grown into vast businesses, but one or two still exist which were started in the seventeenth and eighteenth centuries by the ancestors of the families who still control them.

Like many other industries, pottery has concentrated itself mainly into a district, which is popularly known as the Potteries of North Staffordshire. The "Black Country," so called, in the same county, although not far away, is distinctly marked off from the Potteries, which, in itself, is not altogether an unlovely place, and is decidedly an interesting one. The whole district lies in a valley some nine miles in length, and, if somewhat smoky, is surrounded by a beautiful country easily accessible. At the end of the eighteenth and in

the early part of the nineteenth centuries, the homes of the principal manufacturers were not harmed by the smoke from the Potteries. The potters' ovens were generally screened from view by the trees. At the present day this is not so easy to obtain, owing, perhaps, more to the calcining of ironstone and smelting of iron than to the potworks. Nevertheless, the lovers of country lanes and fine landscapes have not far to go to find them.

As a supplement to what Shaw and White (quoted above) say about the Staffordshire "progressives," it is serviceable to note the same sentiments expressed by the judicious Miss Meteyard, in her "Life of Josiah Wedgwood." She fitly remarks that the names of Warburton, Adams, Mayer, and Spode, may be reckoned amongst those who, by their zealous spirit of improvement and keen industry, did such noble service for the social progress of their country.

One of the best improvements effected by the early eighteenth century potters of Staffordshire was the enamelled salt glaze on white stone ware. Professor Church considered it only required a little alkali in the body to make it a true porcelain, for some thin pieces were really translucent. The finer specimens, he says, must rank amongst the most original of decorative English pottery. It was, indeed, a truly national product. There has been much debate about its origin; and the last word has not yet been said about it. Some authorities give the credit to Elers Brothers, the Dutchmen, who arrived at Bradwell, Staffordshire, in 1690. Even if they brought

the secret with them, what then? There is a probability that the Staffordshire potters had been experimenting in that line previously. It is true that Professor Church says the accidental discovery by the servant girl at Stanley, in 1680, was impossible in the circumstances. There is one fact, however, very significant: the early "salt glaze" was called "crouch ware" (see Solon's "Old English Potter"). The Elers had no such word in their vocabulary so far as is known. Where did the name come from? In Glover's "History of Derbyshire," it is stated that, among other places, the early Staffordshire potters got a white clay from Crich Hill, near Matlock, Derbyshire. The "Derbicism" for that name would be "kraitch."* How easy, therefore, for the Staffordshire potter to mutate that word to "crouch" or "krowtch" in his local *patois*? But, passing that point, it is evident that the Elers did not attain to the secret of making the fine enamel white stone ware, salt glazed, for they left the district in 1710. It was years afterwards that it was produced. Whatever information Mr. Astbury obtained from them, it is evident that he and others developed it to the much admired extent which it ultimately attained. To him and Joshua Heath of Shelton is due the first use of calcined flint with the white pipe clay of Devonshire, instead of the common clay of their neighbourhood. No doubt Dwight, at Fulham, had used it some twenty years previously, but it was by a different method. To such an extent was that particular

* In Camden's "Britannia" (1586), the name of the hill now called Crich is "Creach."

section of the art developed, that, in the year 1760, no less than £5,000 was paid by the Staffordshire potters for duty of excise on salt.

Whilst noticing the work of the old potters of Staffordshire, and without desiring to be invidious, it is worth recording the achievements in the salt glaze ceramics of the Adams family and their relatives (by marriage), namely, the Warburtons. The Warburtons, in connection with Mr. Daniel of Cobridge, were noted for their enamelled ware. In 1751, the firm was carried on by Mr. John Warburton at Hot Lane and Rushton Grange. After his death, in 1761, the business was carried on by his widow (Ann), in conjunction with her brother-in-law, Joseph Warburton, and later by her son Jacob. The firm made very great improvements in the cream coloured ware, prior to the advent of Josiah Wedgwood's pieces. They supplied cream ware in large quantities to Holland. In one of Joseph Warburton's business expeditions to that country, he brought back with him several clever enamellers. To keep their operations and experiments secret from other manufacturers, they rented a building and erected a muffle kiln in the garden of William Adams of Bank House, Bagnall, with his permission, of course. Here the Warburtons and their kinsmen, William and Richard Adams, also Ralph Daniel* and these Dutchmen, made experiments in improving their art. It was thus that Mrs. Warburton's

* Ralph Daniel acquired his recipes for the mixing of colours from his father's friend, Warner Edwards, potter, of Shelton.

firm* acquired great celebrity for the enamelled painting on salt glaze, as well as on the cream ware. Even Josiah Wedgwood is said to have sent some of his cream ware to the Warburton factories to be enamelled. Richard Adams did the same thing with the best pieces of his white stone ware salt glaze. Salt glaze specimens of the period (1700-1780) are to be seen in many of the museums which have acquired porcelain or pottery. Some good ones are in the Burslem, Stoke, and Hanley museums. But no salt glaze ware seems to have been ever marked, so that it is generally impossible now to identify any particular manufacturer's make. Many of the earlier pieces are put down to Astbury's production, without any justification excepting probability in the majority of instances. At the same time it must be admitted that, whether Astbury got his ideas from Elers, or evolved them from his inner consciousness, he undoubtedly developed a national style, and was one of the first of the old potters to so decorate his wares as to make the Potteries memorable, not only at home, but on the Continent.

Returning to the Warburtons and Richard Adams, they not only produced the fine cream ware for the best country houses, but also served the general public well with many other useful wares. (The Warburtons had a flint mill at Bucknall, built for them by Brindley in 1756.) Of such articles there were butter tubs, sold at 9d. each; inlaid teapots, 2s. 6d. a piece; blue flowered teapots, 1s. 10d.; sauce boats, 2s. 6d.; tureens, 3s. 6d.; &c. The

* Mrs. Warburton was herself a clever artist, not only enjoying painting, but helping and teaching others.

enamelled pieces were expensive. The later embossed salt glaze was made in gypsum moulds, instead of those moulded in brass or local clay. The gypsum plan had been introduced by Ralph Daniel, about 1745, after he had seen it practised on a visit to France. It had the merit of being a cheaper process, though it led to less artistic results.

In considering the many improvements effected by those old eighteenth century potters, it is impossible to withhold from them a meed of praise for their zeal, energy, and inventions.

TABLE A

Containing the common ancestry of the Adams family of Greenfield and Stoke-upon-Trent, also of Greengates and Cobridge Hall in the County of Stafford

1400. JOHN ADAMS of Ponesbury and Longdon Co. Salop great-nephew of Sir John Adams Knt.

1460. WILLIAM ADAMS of Longdon and Ponesbury Co. Salop = JOAN daughter of Francis Worley of Dodford

THOS. ADAMS of Longdon Co. Salop — ELIZABETH daughter and heir of Wm. Higgins gen. of Longdon — OTHER SONS

1520. WILLIAM ADAMS of Longdon Co. Salop — ELYNOR daughter of Richd. Jermyns of Coellybourne Co. Salop — PETER ADAMS

THOS. ADAMS of Longdon Co. Salop = URSULA daughter of ..... Newport of Arcall — issue

? OTHER SONS

JOHN ADAMS of Mucclestone and Burslem Co. Stafford (collector of taxes for the Mucclestone Division of the Pirehill Hundred of Co. Staffs 1560) = *Uxor*

JOHN ADAMS of Sneyd Green Burslem, gen. *n.* 1570 (Chief Constable or Reeve of Tunstall Manor Court 1616) *ob.* 1640 *sep.* Burslem = PETRONELLA ADAM of Holdin, Burslem (a descendant of Adam de Audley) *ob.* December 12th 1646 *sep.* St. John's Burslem

THOS. ADAMS of Byrches Head gen. *ob.* 1648

JONATHAN or ? JOHN ADAMS of Sneyd Green, Burslem (overseer of the Parish of Buckhall and Bagnall) (ancestor of the Greenfield, Stoke, and Greengates families), *ob.* 1687. *See table B*

ISABELLA daughter of ..... *sep.* Burslem 1679

ux. MARGARET Renulphus Colclough
ux. ELIZABETH George fforde, 1650

DOROTHY *ob.* 1717

THOS. ADAMS of Byrches Head (Warden St. John's Church) *ob.* 1676 *sep.* Burslem (ancestor of Byrches Head family) = ELLENA

RALPH ADAMS married 1679 Joyce Baddeley

JOHN ADAMS of the Brick House married 1654 Mary Leadbeater (ancestor of the Brick House and Cobridge Hall families : male line extinct) *See table C*

STEPHEN ADAMS *ob.* 1714 of Stoke-upon-Trent married Dorothy Wedgwood

Table B

Containing the elder branch : the immediate ancestors of the Adams family of Stoke-upon-Trent, Greenfield, and Greengates, Tunstall

(See Table A)

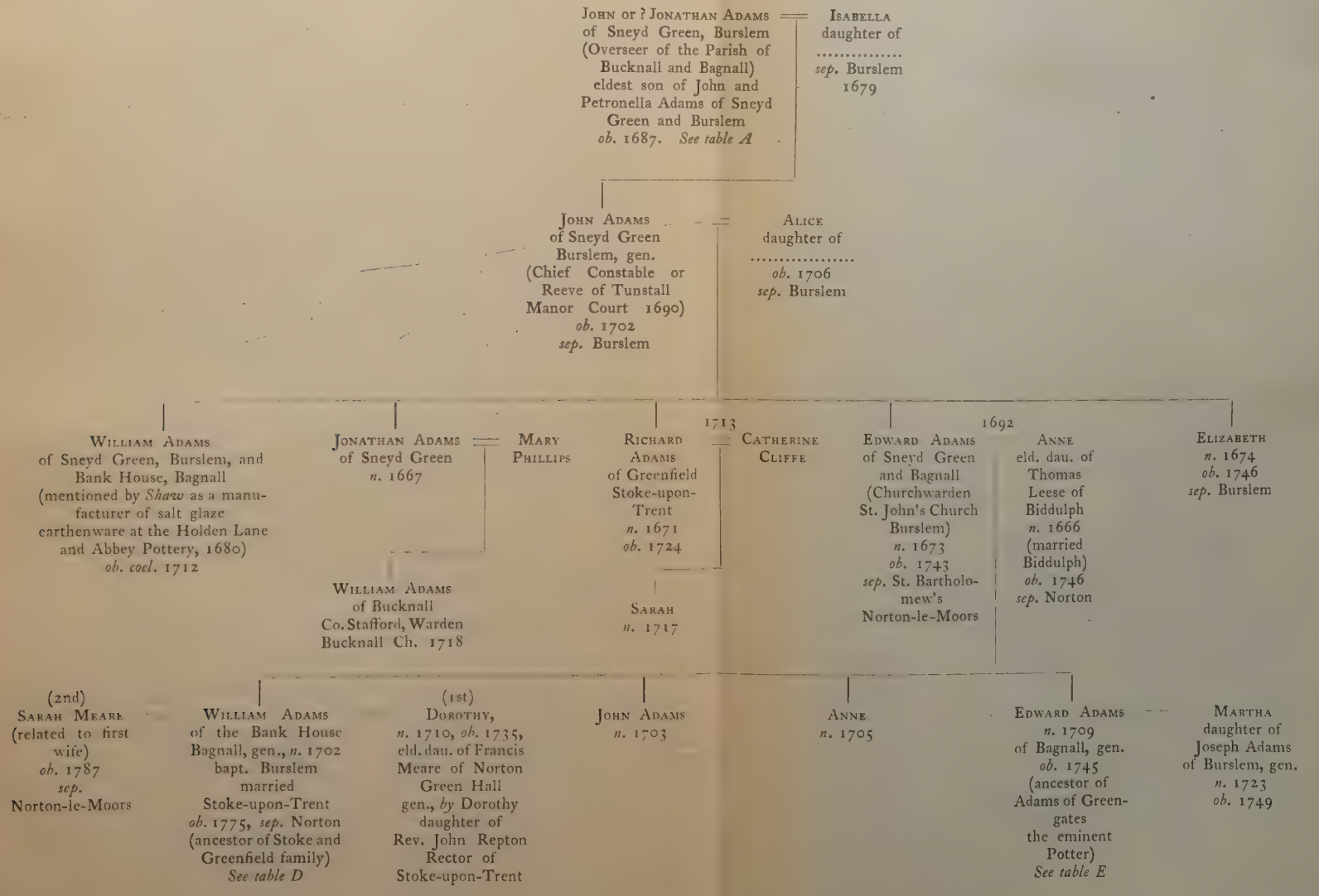

John or ? Jonathan Adams of Sneyd Green, Burslem (Overseer of the Parish of Bucknall and Bagnall) eldest son of John and Petronella Adams of Sneyd Green and Burslem ob. 1687. See table A
Isabella daughter of ..... sep. Burslem 1679
John Adams of Sneyd Green Burslem, gen. (Chief Constable or Reeve of Tunstall Manor Court 1690) ob. 1702 sep. Burslem
Alice daughter of ..... ob. 1706 sep. Burslem
William Adams of Sneyd Green, Burslem, and Bank House, Bagnall (mentioned by Shaw as a manufacturer of salt glaze earthenware at the Holden Lane and Abbey Pottery, 1680) ob. coel. 1712
Jonathan Adams of Sneyd Green n. 1667
Mary Phillips
William Adams of Bucknall Co. Stafford, Warden Bucknall Ch. 1718
1713
Richard Adams of Greenfield Stoke-upon-Trent n. 1671 ob. 1724
Catherine Cliffe
Sarah n. 1717
1692
Edward Adams of Sneyd Green and Bagnall (Churchwarden St. John's Church Burslem) n. 1673 ob. 1743 sep. St. Bartholomew's Norton-le-Moors
Anne eld. dau. of Thomas Leese of Biddulph n. 1666 (married Biddulph) ob. 1746 sep. Norton
Elizabeth n. 1674 ob. 1746 sep. Burslem
(2nd) Sarah Meare (related to first wife) ob. 1787 sep. Norton-le-Moors
William Adams of the Bank House Bagnall, gen., n. 1702 bapt. Burslem married Stoke-upon-Trent ob. 1775, sep. Norton (ancestor of Stoke and Greenfield family) See table D
(1st) Dorothy, n. 1710, ob. 1735, eld. dau. of Francis Meare of Norton Green Hall gen., by Dorothy daughter of Rev. John Repton Rector of Stoke-upon-Trent
John Adams n. 1703
Anne n. 1705
Edward Adams n. 1709 of Bagnall, gen. ob. 1745 (ancestor of Adams of Greengates the eminent Potter) See table E
Martha daughter of Joseph Adams of Burslem, gen. n. 1723 ob. 1749

Table C

Containing the Brick House and Cobridge Hall family of Adams, in the County of Stafford, descended from the younger son of John and Petronella Adams *(see Table A)*, of which the male line is extinct

John Adams (younger son of John Adams of Sneyd Green and Burslem) of the Brick House and Pottery Burslem, 1657. (Erected and occupied the first house entirely built of brick in Burslem.) Manufacturer of black and mottled earthenware *(See table A)* — 1654 — **Mary** daughter of . . . . Leadbeater of Burslem *ob.* 1730

Ralph Adams of the Brick House and Pottery, Burslem *n.* 1665 — 1713 — **Margaret Mansfield** mar. Burslem (*vide* Lichfield Transcripts)

John Adams of the Brick House and Pottery *ob.* August 25th 1757 *sep.* Burslem leaving his heir a minor, and the property was at this time leased to Josiah Wedgwood, the great Potter afterwards of Etruria, Co. Stafford — 1747 — **Dorothy** daughter of William Murhall, J.P. of Bagnall Hall (married Stoke)

John Hales of Cobridge. He married secondly, Mary, daughter of Thos. Godwin of Dunwood — no issue

Lydia *n.* 1721 — 1744 — **George Wood** of Burslem

William Adams of the Brick House and Cobridge Hall *n.* 1748 *ob.* 1831 (Patron of the Rectory of Burslem) — 1769 — **Mary** daughter of John Bourne of Newcastle Co. Staff. *ob.* 1792 *sep.* Burslem

Three Daughters

- **Elizabeth and Lucy** (twins) *n.* 1770
- **John Adams** of Cobridge Hall and Newcastle *n.* 1772 *ob. coelebs* 1847
- **Alice** *n.* 1773 *ob.* 1799
- **Thos. Adams** *n.* 1775 *ob.* 1835
- **Sarah Sophia** *n.* 1777 *ob.*
- **William Adams** *n.* 1779 *ob. coelebs* 1834
- **Joseph Adams** *n.* 1782 *ob.* 1783
- **Mary** *n.* 1783 *ob.* 1783
- **Ann** *n.* 1786 *ob.* 1862
- **Ralph** *n.* 1788 *ob.* 1788
- **Eliza** *n.* 1790 *ob.* 1856
- **Mary** *n.* 1792 *ob.* 1869

Table D

Resuming the elder branch or Stoke-upon-Trent and Greenfield family

(See Table B)

(2nd) Sarah Meare (related to first wife) *ob.* 1787 *sep.* Norton-le-Moors = William Adams of the Bank House, Bagnall gen. *n.* 1702 bapt. Burslem mar. Stoke-upon-Trent *ob.* 1775 *sep.* Norton eldest son of Edward Adams of Sneyd Green and Bagnall *See table B* = (1st) Dorothy *n.* 1710 *ob.* 1735 eldest daughter of Francis Meare of Norton Green Hall gen. by Dorothy, daughter of Rev. John Repton, M.A. Rector of Stoke-upon-Trent

William Adams of Bagnall, gen. *n.* Oct. 9 1736 *ob. coel.* 1802 *sep.* Norton

Edward Adams of Bagnall, gen. *n.* March 1738 *ob. coel.* 1812

Richard Adams *n.* Aug. 17, 1739 of Bank House Bagnall, and Cobridge Gate manufacturer of salt glaze enamelled, &c. *ob.* 1811 *sep.* Norton = Elizabeth (Betty) eldest daughter of John Jackson of Greenwood Hall Co. Staffs. *n.* 1744 *ob.* Fenton Hall 1834 *sep.* Norton

Thomas Adams, *ob. infans.*
Sarah, *n.* 1744, *ob.* 1769
Mary, *n.* 1746

Joseph Smith of Burslem kinsman of Theophilus Smith founder of Greenfield near Tunstall Co. Stafford = 1773 = Elizabeth *n.* 1730 = 1752 = Joseph Warburton of Cobridge son of John Warburton of Rushton Grange *ob.* 1769 *sep.* Burslem

Dorothy *n.* 1732 *sep.* 1744 *sep.* Norton

William Adams of Bank House, Bagnall and Fenton Hall Stoke-upon-Trent *n.* 1772, *ob.* 1829 (heir of the Bagnall properties) *sep.* Stoke = 1793 = Sarah eldest daughter of Lewis Heath of The Hadderidge, Burslem gen., by Anne, only child of William Taylor of Greenhead House Burslem *n.* 1774 *ob.* The Watlands Wolstanton, 1846

Richard Adams *ob. infans.* 1778 *sep.* Norton

Anne *n.* 1793 *ob.* 1856 = 1817 = Joseph Twigg of The Overhouse Burslem (Chief Constable Burslem 1825) *n.* 1780 *ob.* 1861

(1st) Sarah *n.* 1796 *ob.* 1831 = James Guest of Medlock Cottage Co. Lancaster *n.* 1796 *ob.* 18 = (2nd) Louisa dau. of Charles Cross (1st Boro' Reeve of Manchester)

William Adams of Greenfield nr. Tunstall and Liverpool *n.* 1798 *ob.* 1865 *sep.* Tunstall = Jane eld.dau.and co-heiress of JesseBreeze of Greenfield *n.* 1804 *ob.* 1864 *sep.*Tunstall

Lettice *n.* 1801 *ob.* 1827

Edward Adams of Basford Hall Stoke-upon-Trent *n.* 1803 *ob.* 1872 *sep.*Wolstanton = 1834 = Mary second dau. and co-heiress of JesseBreeze aforesaid *n.* 1811 *ob.* 1866 — issue

Lewis Adams of The Mount, Stoke-upon-Trent, afterwards of The Watlands, Wolstanton (1st Chief Bailiff of Stoke-upon-Trent 1839), Master of the North Staffs. Harriers *n.* 1805 *ob.* a bachelor 1850

Thomas Adams, of Hope Street, Liverpool, *n.* 1807, *ob. s.p.* 1863

Elizabeth, *ob.* unmarried 1862

Frances (married twice: died without issue 1879), *sep.* Stoke-upon-Trent

Susanna, *n.* 1814, *ob. infans.*

William Edward Twigg Sol., of The Overhouse *n.* 1821 *ob. coel.* 1867

Joseph Twigg *n.* 1823 *ob.* 1833

Francis Twigg Sol. *n.* 1827 *ob.* 1853

Lettice *n.* 1828

Louisa Jane *n.* 1836 *ob.* 1843

Sarah *n.* 1828 = Harry Ward Astbury of Stand Lodge Ratcliffe Co. Lancaster *ob.* 1900

Jane *n.* 1829 *ob.* Greenfield 1889

Lettice *n.* 1831 *ob.* 1890 = Charles Challinor of Basford Hall *n.* 1829 *ob.* 1893 — issue

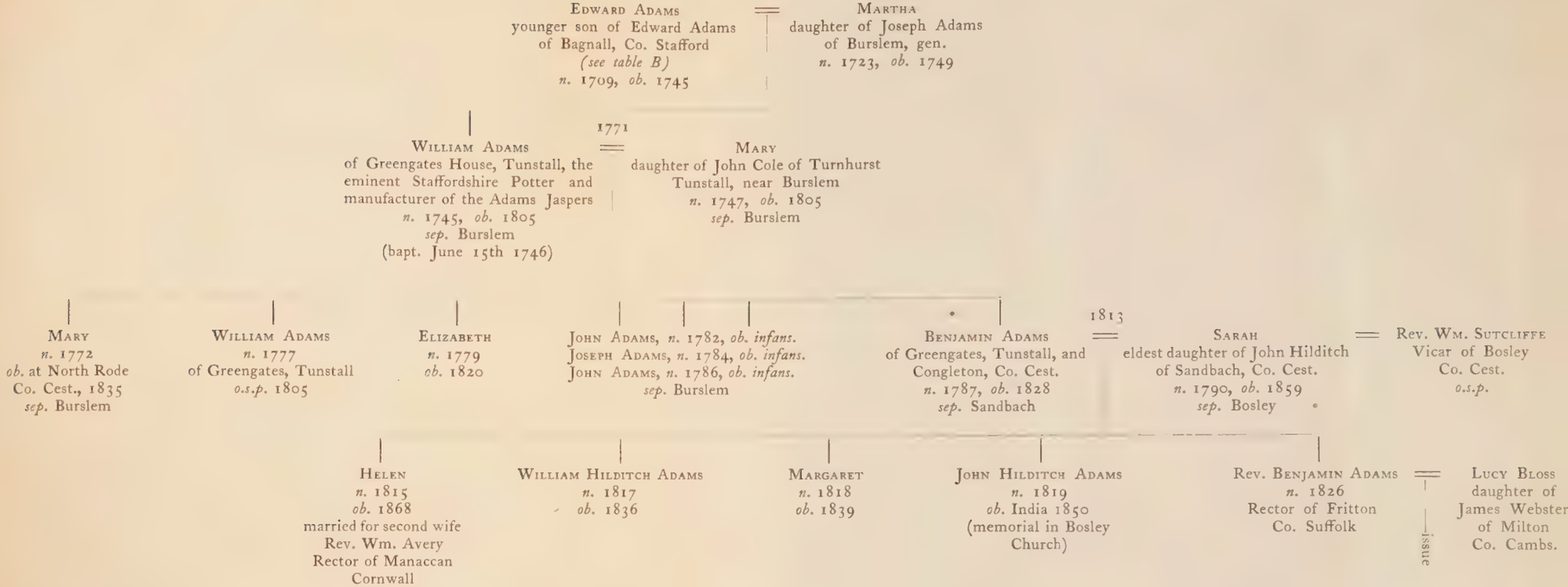
William Adams of Greenfield and Wolstanton (J.P.) *n.* Liverpool 1833 = Laura Eliza eld. dau. of Andrew Jukes Worthington of Ball Haye Hall Co. Stafford — issue

Mary, *n.* 1834, married W. Simms Bull of Burston Hall, Co. Stafford
Thomas Adams, *n.* 1836
Anne, *b.* 1840, *ob. infans.*

Table E

Containing the younger branch or Greengates family

(See Table B)



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